

INTERNATIONAL

# Talking Machine Review

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90





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## Nipper's Bit

Seems that we caused a bit of a rumpus in the last issue with our contributor Rick Hardy's piece about the **Enigma of Ruby Helder**, for more, you should read the **Other Magazines** column written by Master, whom I am asked to state has no personal axe to grind on this one, its just that he likes a good puzzle, and hopes that no one will come to blows on this song and dance.

Talking of dance, it is many a good year since we went to the local hop and twisted, bunny hopped, jived or rocked; Master never could the hang of a good old fashioned waltz or military two step, I think he preferred to play the records, and that my friends is another matter. 'Deejaying' and all that. But times they are a changin'; I read in a press release from The Wembley Conference and Exhibition Centre that they held two "contrasting dance events" in June. One featuring the "grace and serenity of the dancers from Brigham Young University", well known in the United States of America and World Wide for their Formation Dancing, and "dramatic Tango, spirited España or an all American hoe-down"; which we know is the kind of thing that kindly Mr Bayly of Bournemouth likes. However the other dance event to which "No expense has been spared in bringing together the entertainment industry's leaders from around the UK & Europe. The DJ's list reads — and there dear reader we leave the direct quote prose of the PR and marketing world — like a (pardon the pun) Dog's Breakfast, names similar to Mickey Fin, Slipper Mat, Hype, Seduction, and an MC called Fearless. Oh! dear. But there's more and I quote "security and crowd safety are always the most important aspects of any World Dance Event. the security personnel are employed to assist you, ..... All persons entering this event must agree to a full search including metal detection, anyone found with alcohol, drugs or weapons of any kind will be refused entry." And Master grumbles about the restrictions placed by some organizers of record bazaars and vintage audio fairs! Makes those Sunday lunch times listening to a second rate jazz band in the local pub seem like bliss. Ah! those were the days.

Master has asked me to apologize for him, again! You know the old saying "You can't take him anywhere, only back to apologize" — well he asks to say sorry to any UK subscriber who may have been offended by the curt use of their surname only on the last issues mailing labels. This was entirely due to an errant computer program only doing what it was told, and not as wanted. It is to be hoped that by the time that you read this, it will have received the PC equivalent of a sharp needle and do what is wanted, that is provided Master asks it to, of course.

For once I've been allowed a tailpiece, and you will find it on the last page of the magazine. This advertisement was in a magazine "Sound" and *Sound Wave Illustrated* in October 1946, other adverts were for Decca, HMV, Columbia, and some very dodgy sounding medications: But "Beltona" ?,— and YOU thought it was a record label!

They claimed it was good for curing all aches and pains, especially rheumatism, arthritis, and bad backs; now I've told Master off several times for picking up large boxes of 78-s, I suppose he'll want his back rubbing with (a) Beltona.

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Now, I can't resist retelling this next story, which, if Master has told it to me correctly could be embarrassing for the two collectors concerned, so I will avoid names.

It seems that "Laurel and Hardy" as I will call them, and if they object we'll settle it over a bowl of biscuits, were 'junking' recently in the East End of London to add to their own personal collections. All this is done with some friendly rivalry between them, and during their travels, for what ever reason, they called into a butcher's shop. Whilst waiting in the queue to be served they witnessed a lady trying to sell the butcher some 78s —and it gets better!—, the butcher declined the offer (perhaps his heart wasn't in it!, —I couldn't resist that one. Woof, woof!!); so our intrepid pair followed the lady out to her car, where "Laurel" introduced himself as a collector of 78s, and asked if he could look at the records as he might be interested in buying them.

The lady agreed to show them to him, but no transaction took place for, as "Laurel" showed the lady, and to which she readily agreed, he could see that the records were all dished like saucers. "Laurel" then walks away from the scene. Enter "Hardy", he takes one look at the discs, and offers to buy them. Money changes hands, the lady is satisfied and "Hardy" is very happy with his find. "Laurel" then realizes that he had been wearing the wrong pair of (bi-focal) glasses and the warped records were in fact as flat as the day they came off the presses. **Nipper.**

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# Junkshoppers' Column

## Arthur Badrock

### Lawrence Wright

IN ISSUE 80 of TMR I mentioned Lawrence Wright the music publisher and composer, and the fact that his daughter had produced a 20 page booklet about her father. Aside from his main accomplishments Lawrence Wright managed to get his name (or rather, names) on record labels as artist credit on a few occasions, thus maximizing his publicity and his earnings.

Alan Williams of Derbyshire recently found a yellow and black (Crystalate pressed) Currys labelled as 'THE LAWRENCE WRIGHT ENSEMBLE'. On playing it he discovered the 'ensemble' consisted of two singers, a tenor and a soprano, both good professional singers. I gave Alan another coupling on Imperial & suggested a possible identity for the tenor, which Alan confirmed. (He has a good ear for these early singers). We still don't know the identity of the soprano but our present knowledge has reached this stage:

**LAWRENCE WRIGHT ENSEMBLE TROUPE** (Popular, Imperial)  
**THE LAWRENCE WRIGHT ENSEMBLE** (Currys 54)

**M. DARROLL** (Currys 77 - mx 3073)

Darrell Richards (ten) ? (soprano) acc. by pno & vln London  
 March 1921

presumably Richards only on matrix 3073

3072	<i>Omaha</i>	Popular ?	Currys 54
3073	<i>Playthings</i>	Popular ?	Currys 77
3074	<i>The H.. That Means Heaven To Me</i>	Popular P1131	Ariel 4638 (anon)

**DARRELL RICHARDS** ten. acc. by piano London March 1921  
 3084 *Blue Bird* Popular P1137 Im 992 Ariel 4638 (anon)

*Carissima* ---

**LAWRENCE WRIGHT ENSEMBLE TROUPE** (Imperial)  
**THE LAWRENCE WRIGHT ENSEMBLE** (Currys 54)  
 as for 3072 & 3074 London April 1921  
 3108 *Silver Star* Popular ? Im 992 Currys 54

The compositions are of course all by Lawrence Wright under his main pen name of Horatio Nicholls.

Clearly there is more to be learned. Whether the 'troupe' toured the Halls singing the master's songs I have no idea. Miss Wright knew nothing of her father's 'recordings'.

It is highly unlikely that Darrell Richards knew he had become M. Darroll on Currys 77, nevertheless by 1931 he had changed his name to Darroll Richards and recorded for Sterno. In April 1932 he recorded for Crystalate appearing under his own name on Imperial and as Robert Chester on Eclipse.

Lawrence Wright's other appearances on record labels were as an alleged band leader on Homochord, Regal and Parlophone. Only the Regals from 1922, as **HORATIO NICHOLLS' DANCE ORCHESTRA**, state on the labels — (Conducted by the Composer). Both these and the Parlophones are likely to be studio groups but the Homochords are different. Some years ago the late Ted Walker and I combined our knowledge of the Homochord LOO matrix series with the aim of arriving at a complete listing. That is still some way off but Ted did have a test pressing for the session on the 14th September 1923 which produced the eight titles labelled Lawrence Wright's Dance Orchestra. The test was labelled Marius B. Winter's Dance Orchestra.

Sorting out real names from pseudonyms seems to be one of the main preoccupations of record collectors. It is always rewarding to obtain concrete evidence that the name on the label was a real person and not a pseudonym. Recently, within the space of a few weeks, I acquired two copies of Piccadilly 672 by the pianist Peggy Desmond and an article about her dating from 1937.

She was born Marjorie Desmond about 1913 and appears to have been something of a child prodigy if the article is to be believed. She performed as a singer and dancer as a child at the YMCA. in the Strand, London and on her fifteenth birthday got a job as piano accompanist to the black American singer Alberta Hunter.

The Piccadilly recording dates from about October 1930 and the details are:

**PEGGY DESMOND** Syncopated Piano Solo  
 XX3998 *A Bench in the Park* (Jack Yellen, Milton Ager) Picc 672  
 XX3999 *Swingin' in a Hammock*

(T. Seymour, C. O'Flynn, P. Wendling) ---

As far as I know all copies use the plain, first, takes.

This is her only recording for Piccadilly which is a pity as, on the evidence of this one record, she was a very talented pianist and a good exponent of this particular genre.

In February 1931, a month after the Piccadilly was issued, the following Sterno was on sale ---

**PEGGY DESMOND** (Vocal) with Piano Acct. (possibly herself)  
 London late November 1930  
 S1196-1 *I Am The Words, You Are The Melody* Sterno 612  
 London c. Dec. 18 1930

S1240-2 *Little White Lies* Sterno 612  
 (not a record I have ever owned, but Sandy Forbes has a copy and kindly filled in the details)

S1195 and S1239 cannot be

traced but Sandy

confirms this is the

only Sterno by

Peggy Desmond

Later she did the variety circuit with an act called the Terry Sisters, then joined George Royles' 'Fol-De-Rols' and broadcast with them during 1935. By 1937 she was on radio as a single act and signed up for television.



PEGGY DESMOND

Other pianists whose records have come our way during the last year have proved more difficult to identify. Consider the following---

**LEONARD PEARSE** piano solo with Sam Browne vocal  
 London 9 June 1932  
 JW737-1-2 *There's a ring around the moon* Eclipse unissued?  
 JW738-1-2 *Easy come, easy go* ---

**THE TWO EDDIES** piano duet London 5 July 1932  
 JW737-4 *There's a ring around the moon* (Goodhart-Nelson-Lewis)  
 Eclipse 234

JW738-4 *Easy come, easy go* (Kennedy-Winston) ---  
 Takes -3 also made at this session and possibly issued.

The only familiar name amongst these is that of Sam Browne. Whether Leonard Pearse is a real name I do not know. The name certainly does not figure in the British Dance Band discography nor in Ross Laird's recently published book of pre 1935 non classical pianists. Neither he nor the Two Eddies broadcast on the BBC.

Whether either of the first two takes will turn up on Eclipse 234 is unlikely but always possible with Crystalate.

The Two Eddies record is an interesting one and I asked a pianist friend of mine, John Watson, for his opinion: "Both sides are four hands on one piano. The arrangements work quite well and do not



tend to overload, unlike some duets. 'Easy Come, Easy Go' is the better as it seems to have more continuity. In a record of this type it is inevitable that the Secondo will spend much time providing rhythmic support for the fireworks played by the Primo. The content and style of playing are typical of this period. They are very together and produce a tight sound which gives a very professional quality. In terms of the content of the Primo I am reminded of Raie Da Costa. The runs, octaves, and some of the breaks recall her style and, just as important, her touch. Towards the end of 'There's A Ring Around The Moon' there are some quite distinctive harmonic passages. One would have expected the pianists to have made more records, either as duettists or soloists. Unfortunately it is unlikely we'll ever know who the two pianists were'.

### Laddie Ray

In a previous issue I asked whether anyone could tell me whether Laddie Ray was a real name or a pseudonym. His piano recordings turn up on Broadcast and Rex. My six readers were silent on this subject. I had hoped Mr Laird might throw some light on the mystery in his recent book 'Tantalising Tingles' but he simply lists them as Laddie Ray.

Recently John Watson and I spent a day with a professional pianist who has a particular interest in the early syncopated style of playing. Following a conversation with him and a re-examination of the records we have we are now certain that Laddie Ray was a pseudonym used to cover the identities of at least three pianists, the identities of two of whom we know. When we've sorted them all out we'll pass on our findings. If you have any opinions on any of the records under this name we would love to know.

### Pity the poor punter

One is always suspicious of records which purported to be played by or connected with a famous known person, place or organization with the aim of persuading the punter to part with his money in the mistaken belief he was getting something he wasn't. The Sound Recording Co. were experts at this. Some of the artist credits on **Popular** records are absolute gems. 'Mr. BILLY MERSON'S Greatest Pirate Song', 'J.W. RICKABY'S Latest', Miss FLORRIE FORD'S (sic) Sparklet', 'Featured by MISS ELLA RETFORD', 'ERNE MAYNE'S Topical Food Number' etc. None of these of course, were recorded by the named artist, but at a glance they are quite misleading. Other **Populars** included a potted review on the label. 'One of the Features of "Gerrard 5064". Replete with Life and Colour With Full Orchestral Accompaniment. By those Expert Revue Artistes Messrs H. Cove & W. Thompson' — all this for a vocal duet version of 'Aba Daba Honeymoon' on P606.

I always remember some 40 odd years ago finding a copy of **Scala 566** 'The Gospel Train' / 'The Church In The Wildwood' by the Sacred Harp Quartette (New Orleans). I rushed home expecting to hear an authentic black vocal quartet. How disappointed I was. Much later I learned it was from a 1922 American Vocalion by the Criterion Quartette, a white group consisting of John Young (ten), Horatio Rench or Frank Mellor (2nd ten), George W. Reardon (bar) and Donald Chalmers (bass). Who at Scala I wonder thought up that authentic sounding name?

### Arsenal !!

For the past few years, amongst the heaps in my garage, were a couple of blue label Eclipses credited to the 'Band of the Arsenal Football Club'. I had always assumed that these were by a studio band with no connection to the Club other than the name on the label.

Rick Hardy, a record collector and Arsenal fan, was recently rooting through the garage and was more than pleased to find the two Eclipses (at under a Pound for the pair!) and told me that Arsenal was one of the few football clubs to have its own band, he recalled being taken to the ground by his father and being thrilled at the sight and sound of the band parading at half time under its director J.D. Kitchenside. Sure enough the recording file gives Kitchenside's name.

I know that there is quite an interest in any recordings with a sporting connection so here are the details of the Arsenal Band's session. Rick thought he might pass them on to the Club Museum. If so he might like the third which I recently acquired.

### BAND OF THE ARSENAL FOOTBALL CLUB

dir. J.D. Kitchenside  
London June 1 1934  
Eclipse SC145

- |      |                                      |               |
|------|--------------------------------------|---------------|
| 1913 | <i>Blaze Away</i> (Holzman)          |               |
| 1914 | <i>Semper Fidelis</i> (Sousa)        | ---           |
| 1915 | <i>With Sword And Lance</i> (Starke) | Eclipse SC153 |
| 1916 | <i>The Thunderer</i> (Sousa)         | ---           |
| 1917 | <i>Triumphant</i> (J.D. White)       | Eclipse SC155 |
| 1918 | <i>Orion</i> (Jacques Lafont)        | ---           |

Two takes were cut for each apart from 1917, just one take. My three copies used the plain, first take on all six sides.

Incidentally the blue SC label was for 'Standard' records and not 'Sacred' as some people think, not surprising really as invariably the ones that turn up are 'Church Recording with Choir' or Master John Dove, Chorister. Resist the temptation to throw them aside as soon as you see the blue label. For accordion solo collectors there are several by 'Enrico Ficosecco' which I think is J.B. Cuvelier and Petro Calina is probably Tony Lucassi. On SC50 you'll find the singing and banjo playing Mitchell Brothers, members of Carson Robison's Pioneers. If cinema organ playing is your fancy then Reginald Foort turns up as Michael Cheshire and Charles Smart as Roland Blair. Tarrant Bailey Jnr the banjo soloist can be found under the name Terry Harrison. You will even find a couple of issues labelled The Albert Hall Orchestra, conducted by Albert Hall which is a good example of the sort of deliberate mislabelling that started off this particular piece.

### Some early American Columbia labels

As some of you prefer to look at labels rather than read my boring prose I am including pictures of some less common American Columbia labels. The one depicting Margaret Woodrow Wilson (Col. A1685) was pressed for the Panama Pacific International Exposition of 1915. The others, which I would estimate as dating again from around 1915 were aimed at the German immigrant population in America. The picture of the widow at her husband's grave is self explanatory but the German caption on the label (Col. E2943) is not too clear. I tried it on one German collector who was visiting me and his translation was no better than mine. It would appear to say 'For the good of German & Austrian soldiers blinded in the field of battle'. The caption on 'Das Ist Der Tag Des Herrn' is probably 'For the good of German and Austro-Hungarian War needy'. I'll pass on the third example which concerns mothers back home with their bonny babies. Was a percentage of the price of these records paid to good causes I wonder?

### Albert Wiederhold (TMR 88)

A collector recently asked me whether the tenor Cynlais Gibbs had recorded for **Velvet Face**. (He had, one coupling). While looking this up I came across some more London recordings by Albert Wiederhold. To those in Issue 88 can be added —

MISS L. TRIMBLE & MR. A. WIEDERHOLD

<i>List To The Convent Bells</i>	VF 1352
<i>What Are The Wild Waves Saying</i>	---

<i>Sympathy</i>	VF 1370
-----------------	---------

(rev. Henry Blann)

as HERBERT STEWART

'When I Lost You', issued twice on Winner, was also on VF 1340 backed by 'Just One Word Of Consolation' AB

## SOUVENIRS FOR A CENTURY

A short history of Lawrence Wright  
composer and publisher of songs the  
World still sings...

Available by post direct from  
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*Lawrence Wright.*



*Horatio Nicholls*





# Continental Forum

Ralph Harvey

**There is an American flavour about this issue, and even this column has an *arôme américain*, but not quite in the way that most Europeans think of quintessential American music. We're talkin' Cajun here.**

The most recent arrivals from the West Country importers, Discovery Records of Pewsey in Wiltshire reveal a number of compact discs labels hitherto unavailable in the UK. An amazingly high proportion of these are transfers from 78rpm catalogues close to the hearts of many readers of this magazine. Long may the policy continue! Discovery imports include items handled by the French Distribution company Night and Day, not, in view what follows, *Nuit et Jour*.

The current rearguard action being fought on behalf of the French language in the face of American incursions, notably in the commercial sphere, is not simply a matter of xenophobia on the part of a few reactionaries. The French language is under threat. In the past, foreign influences from North Africa, the Arabic 'Bled' (village or out of the way place) or 'toubib' (doctor) have influenced the language in much the same way that words from India have come into British English.

What is new in the present conflict is that the language invasion which is effectively American is an aspect of cultural cleansing and economic imperialism which seeks to Americanize a nation's way of life for economic gain.

Not that the French themselves are entirely innocent victims. It is 'young' to rebel against the language of parents, it is 'chic', especially in media circles to show awareness of American as the language of international advertising and media manipulation. It is 'contemporary' to be able to show off in the language which, it says itself, is conquering the world through information and other technologies.

Listeners to public service radio in France, let alone the commercials, will know to what ridiculous lengths Americanisms are being taken, where they simply replace French expressions, often inaccurately. To an even greater extent has this been obvious since the former Minister of Culture, Monsieur Jacques Toubon introduced legislation on this subject. French media people, anarchic by nature, have rebelled against the modest requirements of the Minister by introducing more Americanisms than ever. Radio Bleue, the station for the over fifties, is no less guilty in this than other stable-mates at Radio France, 'with it' France Inter and the 'intellectual' France Culture.

What is also apparent in the present struggle is that the French in Canada, much closer to the American language threat than those of Metropolitan France, do not so readily succumb to this particular form of snobbery and make their objections heard through the CRPLF (*Communauté des Radios Publiques de Langue Française*).

We hope that the Discovery/Night and Day arrangement will give us a chance of hearing some of the Quebec singer-songwriters who are maintaining and enhancing the French language, so far from its roots.

Meanwhile, we are confronted with another kind of French, much harder to understand even for the most fluent French speakers than the language of Québec, Montreal and Gaspésie.

We are now talking 'Cajun', the word itself a corruption of "Canadien" [From "Acadia", the original name for Nova Scotia. -Ed.]. How French-speaking people reached Louisiana from Canada is a blight on British colonial history and how they were received by the French-speaking aristocrats and 'wannabee aristos', themselves frequently of mixed blood, is no credit to either.

In Louisiana, the unwanted Cajuns were given a "homeland" (pre-President Mandela South African style) in the swamp lands away from the centres of French culture in the state, such as Nouvelle Orléans (New Orleans). The Cajuns became a rural underclass whose richly-spiced music and song were ignored and certainly not recorded until the late 1920's. In Cajun music we find old French dances from Brittany, Vendée, Aquitaine and elsewhere, in the company of R&B, Country Music and occasional backward glances at Africa.

A two CD set released in France by Frémeaux and Associates, under the direction of Noël Hervé, opens with what is believed to be the first "Cajun" recording ever: made in New Orleans on April 27th, 1928.

Accordion, guitar and vocal by Mr and Mrs Joseph Falcon, *Lafayette; Let's go to Lafayette*. The music is full of life and the sheer joy of living, coming from some of the poorest people in any "Western" country at that time. Only the well-off bemoan their lot in song!

The matrix numbers of the 36 titles in the collection show that most of them are of Victor and Columbia (US) origin. It is a pity that no catalogue numbers are given.

There is a rawness in the content of the first CD which makes it largely of academic interest, but by the second we are in the late 1930-s. Hillbilly and Jazz have begun to make their mark and there are some really exciting tracks, a few in English too.

There are the Hackberry Ramblers, harmonicist and singer Joe Werner (*Wondering; She's my flapper and my baby*), 'Beethoven' Miller and his Merry Makers, Nason Absheer, The Rayne-Bo Ramblers and another set of Rayne-Bo Ramblers directed by Leroy 'Happy Fats' le Blanc, no less.

The instrumental bases of these groups are accordion, harmonica and violin, and often very swinging they are. The rhythms are waltzes, polkas, one and two-steps and blues. No collector of French songs in the broadest sense should miss what the New World has to offer through its Quebec and Cajun communities. Jean Buzelin is responsible for the compilation and detailed notes in French with a thoroughly readable translation. **Cajun: Louisiane (CDx2) 1928 - 1939, Frémeaux FA019.**

Our forum must come to an end for this issue and we hope that you have enjoyed our small step across the Atlantic. We shall soon be tackling a number of French *Sélection du Reader's Digest* collections, available only for those who travel to Paris, and reporting on the first fruits of an exclusive contract between EMI Music and French singer-songwriter Charles Aznavour. **RH.**



# Looking at Labels

More labels to look at this issue, from Eugene Scranton via Don Taylor, Marc Monneraye, Dave Mason and my own collection.

The three from Gene and Don include one very strange looking "Nipper" on HMV DA 1351. The typography gives some clue as to its origins — presumably a none Hayes pressing, but with the label in English and absence of pressing plant details, there is little else to go on. One expert has proffered the thought that this label was used in eastern Europe, or Italy in the mid to late 1940's. Just why is Nipper the dog looking to the right instead of the left, other than because of some printer's error? There **MUST** be other examples somewhere although I haven't seen them.

'The IMP' is a label with which I am unfamiliar, . Anyone anything to add to our knowledge?

More **MUSOLA**, again (each time I typeset that word, I think of a breakfast cereal; Why? -ED.), this time from Marc Monneraye. He points out that these records were pressed in Germany from Homokord masters for the Amsterdam Musola Co. and provides two photographs to prove it. On both copies is the coded dating system giving B11F for recording of February 11 1920, and stamper dates of 7.1.21 (side A) 8.9.21 (side B). He proposes the theory that **Musola** was a 'crypto-label' for Homokord, not especially for France (and anyway as he says "Love's own sweet song" is hardly a typical French chanson). As to the period of time that Musolas were published, all of the few Musola Amsterdam labels he has seen were pressed in 1920-1921. There was French Musola Company but that he feels had disappeared with the First World War.

**Isis** As there is not an illustration of this obscure label in Don Taylor's book, I thought I would provide one here. The Oxford based company used a (naturally) blue and white label. Isis being the name given to the River Thames in the stretch that passes through Oxford. I know of no recordings of importance on this label, but would welcome details from anyone who has examples in their collection.



# Diary

*All entries in the diary column are accepted free of charge, and represent those events that are of particular interest to readers. If the sales stall of this magazine is planned to be in attendance then the event is shown in Bold type and indicated by ¶ You are advised to check with organizers before setting out on a long journey. No responsibility for incorrect data or cancelled events can be accepted by TMR.*

## ¶ Sunday 10 September 1995

**09:30-15:30** Wimbledon Record Bazaar, Plough Lane, SW17. Adm: 9:30am - £2.50; 11.30am - 70p. B Wilkinson, (01689) 846516

## Saturday 23 September 1995

**10:00-16:30** C.L.P.G.S. Midland Area Group Annual Phonofair & Record Collectors' Bazaar. St Matthews Church Hall, Wolverhampton. 10am - 4pm. Admission £1.00, Details from Geoff Howl., (0121) 556 2434.

## ¶ Sunday 24 September 1995

**09:30-16:30** Fairfield Halls, Croydon, Record, Gramophone and Talking Machine Fair. Adm: 9:30am - £2.50; 11.30am - £1.00. Details (01732) 863955 see advert.

## ¶ Sunday 29 October 1995

**10:00-16:00** Birmingham International Record Bazaar, National Motorcycle Museum, Junction 6 - M42/A45. Adm. £2.50 -10am £1.00 after Noon. Derek Spruce (01923) 237794 See advert.

## Sunday 05 November 1995

**10:00-18:00** Musica Mechanica, Internationale Fair for Mechanical Music Instruments. Rheinhalde, Geisenheimer Strasse. 22 Rüdesheim am Rhein, Germany. All forms of mechanical music: including Gramophones, Phonographs, 78rpm discs, cylinders, vintage radio, musical boxes, orchestrians, books, ephemera. etc. Admission DM 5,00 (stalls DM 25,00 per meter) Details: Siegfried's Mechanisches Musikkabinett, Oberstrasse 29, Rüdesheim am Rhein, Germany. Tel: 00 49 67 22 4 92 17 (Fax: 00 49 67 22 45 87).

## ¶ Sunday 12 November 1995

**09:30-15:00** Wimbledon Record Bazaar, Plough Lane, SW17. Adm: 9:30am - £2.50; 11.30am - 70p. B Wilkinson, (01689) 846516

## ¶ Sunday 03 December 1995

**10:30-11:00** N.E.C. Christmas Special: Electrical & Mechanical Antiques and Collectables. (From the organizers of the National Vintage Communications fair) National Exhibition Centre, Birmingham. Admission 10-30am - 5pm. Details - 2-4 Brook street, Bampton, Devon, EX16 9LY (01398) 331532

## Sunday 31 March 1996

**10:00-18:00** Musica Mechanica, Internationale Fair for Mechanical Music Instruments. Rheinhalde, Geisenheimer Strasse. 22 Rüdesheim am Rhein, Germany. All forms of mechanical music: including Gramophones, Phonographs, 78rpm discs, cylinders, vintage radio, musical boxes, orchestrians, books, ephemera. etc. Admission DM 5,00 (stalls DM 25,00 per meter) Details: Siegfried's Mechanisches Musikkabinett, Oberstrasse 29, Rüdesheim am Rhein, Germany. Tel: 00 49 67 22 4 92 17 (Fax: 00 49 67 22 45 87).





## Other Magazines

reviewed by John W Booth

With the demise of *Storyville* as a bimonthly or quarterly magazine, jazz and blues fans are welcomed to sample *VJM's Jazz and Blues Mart*. This hefty publication is co-published in England and the USA. The first 19 pages of issue number 98, Summer 1995, contains much of interest to collectors who want to read substantial articles (and I assume that most of you fall into the literate class — otherwise you wouldn't subscribe to TMR — even though you may not be interested in the jazz and blues genre). The rest of the 108 pages are devoted to auction lists, wants lists etc. from not only both of the countries mentioned above, but also other lands. The editor of VJM Mark Beresford wrote to me "I think we long suffering editors should endeavour to scratch one another's (sic) back, as we all need to increase our circulation in the face of recession, old age., ....that way we may keep the wolf from the door for that little bit longer." As Nipper might write: "The wolf already lives here!!". *VJM's Jazz & Blues Mart*, PO Box 78, Nottingham, NG6 8RY or USA: Russ Shor, PO Box 8184 Radnor PA 19087.

From vintage jazz to *Vintage Light Music*. Issue 83 has a tribute to Sir F. Vivian Dunn, who died on April 3rd, 1995. Sir Vivian was President of VLMS, and will be sadly missed by the society and many other fans of light and military music. Also in this issue is an article about W.H. Squire reproduced from 1917 (the subject of a piece in *TMR*88 by the late Ted Walker). There is also an intriguing photograph from *The Melody Maker* of March 1926, featuring *The Ten Melody Maids* whom it is believed played in Margate, Kent, and London under the leadership of a Miss Selkirk, formerly of *Hilda Ward's Lady Syncopaters*. Does any TMR reader have any more to add to this? *VLM Society*, 4, *Harvest Bank Road*, West Wickham, Kent, BR4 9DJ.

Readers of TMR who are members of CLPGS., will have seen that there is a counter argument to Rick

Hardy's contention in *TMR* 89 concerning the singer Ruby Helder. If you haven't read it, well it is fascinating stuff. A case of you pay your money and make your choice, or not, as the case may be. Regardless of what you may or may not believe, there is an excellent discography of Ruby Helder/Emma Jane Holder/Mrs Chesley Bonestell, or whatever the person's name was. *Hillandale News* No.204, June 1995.

In *The Groove*, June 1995 features on the front cover a rare photograph (courtesy of Ron Dethlefsen) of what is understood to be Edison's workshop for the manufacture of Diamond Disc diaphragms in the period before December 1914.

Heard of Cheney talking machines? No, nor had I until I read the summer issue of *Victrola and 78 Journal*. They were subject to litigation by Victor in 1915 through to 1921, during which time they continued to manufacture! Obviously Victor could not have been strong in their case or I suppose they would have fought harder and quicker, they (Victor) lost. In the same issue of *V&78J* is an explanation of Victor's Electric Motors by Ron Pendergraft, which whilst most collectors in the UK concentrate on clockwork machines often to the exclusion of other drives, the development of the USA Victor electric motor is an important point in talking machine history, as it influenced most other countries developments of gramophones and the recording speeds. *V&78J* is edited by Tim Gracyk, of Roseville, California, USA, who has agreed to TMR co-publishing some material from his magazine, of which we are happy to present an offering elsewhere in this issue.

John Wrigley's *The Historic Record & AV Collector Quarterly* for July 1995 continues with Peter Copeland's scientific approach to the reproduction of "Acoustic Recordings" [I have to declare a prejudice against this — admittedly — venerable term, surely ALL sound recordings of performances by people, or animals, are 'acoustic'. They may have been recorded mechanically, electro-mechanically, electronically or digitally. But I suppose I will be fighting a lone battle in an effort to change "acoustic" to "mechanical". JWB]. Also now reached part 5 is a series on the cinema organist. Collectors of the obscure will find a listing by Raymond Welch-Bartrum of "Force" records, a series of 36 small discs given away in the middle 1930-s with Fincken's famous Force breakfast cereal, with the distinctive 'Sunny Jim' character on the packet. There is also a list of some pseudonyms compiled by Peter Cliffe of mainly dance bands.





# THE (ALMOST) COMPLETELY ANNOTATED DOLLY DIMPLES

**David Banks**

I have been listening to four CD sets issued by Pearl titled *Music From The New York Stage (1890-1920)*. Each volume contains three CDs, so the entire set consists of 12 CDs. The set is indispensable for anyone interested in the American musical or pioneer recordings. The CDs feature creator recordings from American stage musicals and reviews produced from 1890 to 1920. Included are the only known recordings of Jessie Bartlett Davis, Eva Tanguay, and Williams and Walker singing as a team. The set includes most recordings by George M. Cohan, Raymond Hitchcock, May Irwin, and Chauncey Olcott. We get rare titles from Nora Bayes, Jack Norworth, Fanny Brice, Eddie Cantor, Al Jolson. Every American artist who appeared on stage in those two decades—whether in a musical or review—and then recorded a number from it seems to be represented.

This set is a dream come true. I have always been interested in stage personalities and prized "creator" records above all others. Most records in this Pearl set are difficult to find. This is especially true for the performances included in Volume One, which brings together more Berliners, pre-dog Victors, and "only-one-known-to-exist" cylinders than any other compilation. After years of collecting, I have only a tiny number of originals. The producer of this set, Jack Raymond, drew from his own impressive collection and borrowed from collectors like Martin Bryan, Paul Charosh, Bill Bryant, the late Milford Fargo, Larry Holdridge, and a dozen others. The transfers are good and speeds sound correct to me. I can not put a value on the pleasure these Pearl CDs give me.

One song included in Volume One may itself be worth the price of that volume: "Since Dolly Dimples Made A Hit," sung by Grace Cameron. This is a Columbia disc, A-1205 (mx 38132-2), recorded in 1912. The song is taken from the musical *Piff !! Paff !! Pouf !!!* which starred Eddie Foy. It was produced by F.C. Whitney for the Casino Theater in New York and began April 2, 1904. The book was by Stanislaus Stange, lyrics were by William Jerome, and music was by Jean Schwartz. The creative team of Jerome and Schwartz wrote many hit songs, including "Rip Van Winkle Was A Lucky Man," "Bedila," and, perhaps their best remembered hit, "Chinatown, My Chinatown." The show *Piff !! Paff !! Pouf !!!* was their first collaboration on a Broadway musical and it proved the hit of the 1903-1904 season. The show's big numbers included "The Ghost That Never Walked" and a huge production piece called "The Radium Dance." The plot concerned a widower who could not inherit his wife's fortune until his four daughters are married.

Grace Cameron was cast as one of the daughters. Her recording from this musical is vibrant and amusing. Her delivery has punch, her timing is impeccable—you get the feeling of a strong theatrical personality coming across the footlights. Born in Iowa, Grace Cameron shifted back and forth between operetta, grand opera, and musical comedy. She made nine Edison cylinders and two disc titles for Columbia. Three Cameron recordings are included in the Pearl series. The song "Since Dolly Dimples Made A Hit" tells a familiar tale. Dolly had been in the chorus for years, and when the author gives Dolly a few lines to speak, she thinks she's the star.

In telling Dolly's tale, the song alludes to many topical events and real names. When playing the Pearl set to friends, I play this selection first. Since I am interested in stage history, I love the theatrical references in the song and started identifying for friends some of the actors and actresses named in this song. This led to my annotating the song's lyrics. Turn of the century slang posed my greatest challenge. The *Random House Historical Dictionary of American Slang* is being published but only Volume I is out so far, so I could only check in this source up to "G." Edward B. Marks helped with his invaluable books *They All Sang* (1934) and *They All*

*Had Glamour* (1944). Everyone who loves Tin Pan Alley recordings should know about Marks' two books since they are packed with information available almost nowhere else. My library of theatrical dictionaries and encyclopedias filled in the rest. I must now explain this article's title. I had intended to annotate these lyrics completely but I admit failure on one point. It is in the opening passage:

Dolly Dimples in the chorus  
She had served her time.  
She joined it when Kerowsick brothers  
They were in their prime

I cannot identify the Kerowsick brothers, which happens to be the song's first allusion. I should point out that I have not located a score of *Piff !! Paff !! Pouf !!!* and I transcribed the lyrics after numerous listenings, so I cannot be certain how the name should be spelled. When I first heard the song, I didn't give the brothers much thought since I was certain I knew them, but I was mistaken—I was thinking of the Kirlafy Brothers, who fit the context nicely. Anyway, most audience members in 1904 must have known who the Kerowsick (?) brothers were. The point is that they were in their prime long before 1904. In other words, Dolly has been in the chorus that long.

I will estimate that the Kerowsick brothers were in their prime in the mid-1880s, which is about the time the Kirlafy Brothers were in their prime. I want to say the song alludes to the Kirlafy Brothers. The Kirlafy Brothers — Bolossy (1848? -1932) and Imbre (1849? -1919) — produced spectacles based on popular themes or stories. They worked in circuses and at world fairs and expositions. Their productions were immense choreographed events using casts of thousands, mechanical illusions, and animals of every species. Titles of their productions include *Around The World In 80 Days*; *The Chariot Race From Ben Hur*; and *Nero, Or The Destruction Of Rome*. In a later era they would have worked in Hollywood! These productions might account for the next lines regarding Dolly Dimples: "She carried a spear/For many a year." Although I am tempted to say the name in the song is Kirlafy, that is not what is said. Grace Cameron's enunciation is superb and no "I" is pronounced (is the "I" silent in Kirlafy?). I should also point out that Cameron clearly speaks of "Dolly Dimples" though the CD notes give the name "Dolly

... CONT. PAGE 2817



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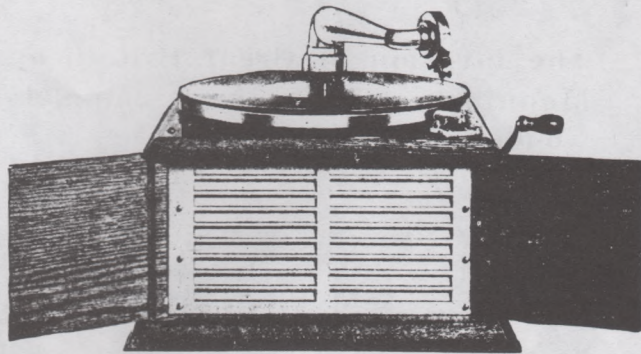
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## FROM PAGE 2817...

Dimple." I assume the Columbia label gives the name as Dimple and perhaps I should cite the title as the CD set gives it, but all reference books refer to Dolly Dimples so I give the title accordingly. I would love to see the score for *Piff !! Paff !! Pouf !!!* to check this and several other things.

Whoever the Kerowsick Brothers were, they should be in some reference book somewhere. Perhaps a reader will recognize the name and can provide some information. Meanwhile, Dolly will have to remain (almost) completely annotated.

### Since Dolly Dimples Made a Hit

Dolly Dimples in the chorus  
She had served her time.  
She joined it when KEROWSICK  
BROTHERS (1)  
They were in their prime.  
She carried a spear  
For many a year.  
Contented in the back row  
With her EIGHTEEN PER A WEEK (2)  
Until the night the author  
Handed her a line to speak  
And little Dolly Dimples made a hit.  
Oh!

Since Dolly Dimples made a hit  
There's been an awful change.  
Her mother really wouldn't know her now  
She gives the other girls the icy bow.  
She says, "LIL RUSSELL and myself (3)  
Have WOLFED THIS TOWN A BIT." (4)  
Says, "NOW I'M THE REAL TABASCO(5)  
And it's up to DAVE BELASCO . . ." (6)  
Since little Dolly Dimples made a hit.

She says that CHARLIE FROHMAN (7)  
Wants her signature for life  
And that another certain party  
Wants her for his wife.  
But she's too smart.  
Oh!  
She loves her art.

She can't see LESLIE CARTER and DUSE  
is but a fad (8) (9)  
But when she speaks about herself  
She says, "I GUESS I'M BAD!" (10)  
And everybody seems to think the same.  
Huh-huh!

Since Dolly Dimples made a hit  
There's been an awful change.  
Now when she rambles up and down  
THE LINE (11)  
Boot blacks on the corner holler, "SHINE!"  
(12)  
MRS. BIXBY doesn't seem to mind the  
boys a bit— (13)  
Though she's been engaged by others  
She's now with the SHUBERT BROTHERS  
(14)  
Since little Dolly Dimples made a hit.

She's never heard of IRVING, (15)  
Said his name she couldn't trace.  
The only Irving that she knew  
She said was an IRVING PLACE (16)  
And IRVING JONES who played the  
bones.(17)

She said she'd give a thousand  
For a song like "NANCY BROWN" (18)  
And just to have a city home  
She took A FLAT uptown (19)  
But no one in the company knew his  
name.  
Oh-ho!

Since Dolly Dimples made a hit  
There's been an awful change.  
Since someone told her  
It was time to star,  
Wants to travel in a PULLMAN CAR.(20)  
Mr. Pullman couldn't stand for her a little  
bit  
So in a Harlem flat she's waitin'  
For an offer from CORSE PAYTON (21)  
Since little Dolly Dimples made a hit.

(1) KEROWSICK BROTHERS  
As I explain in the introductory remarks above, the exact spelling of this name is unknown since I have never seen the printed lyrics.

(2) EIGHTEEN PER A WEEK  
This is a modest salary. Bit players received less—ten per week.

(3) LIL RUSSELL (1861–1922)  
Lillian Russell—"Airy Fairy Lillian"—was First Lady of the American musical stage, appearing in works by Gilbert and Sullivan, Offenbach, Audran, many others. Her 1902 recording of "Come Down, Ma Evenin' Star" is included in Volume I of the Pearl set.

(4) WOLFED THIS TOWN A BIT  
When a show was a hit and was likely to be sold out, one had to "wolf" a ticket, which usually meant getting one through a friend who knew the manager. A star with a sold-out hit had "wolfed the town."

(5) I'M THE REAL TABASCO  
Tabasco Sauce was created in Louisiana by Edmund McIlhenny, who formulated the recipe in 1869 by using red hot peppers. Imitators quickly followed—as did lawsuits. The public was urged to distinguish between the "real" Tabasco and mere imitations. Like the sauce, Dolly Dimples was hot (i.e. a stage hit) and was the "real" thing.

(6) DAVE BELASCO (1859–1931)  
David Belasco was an actor, playwright, producer and director. He dressed like a priest and was known as the Bishop of Broadway. With John Luther Long, Belasco wrote *Madame Butterfly* and *The Girl Of The Golden West*, and Puccini based his operas on these successful plays. Belasco directed the Metropolitan Opera premier of Puccini's *La Fanciulla Del West*.

(7) CHARLES FROHMAN (1860–1915)  
Producer Charles Frohman gave the American premiers of plays by Oscar Wilde, Sir James M. Barrie, Arthur Wing Pinero, Somerset Maugham, others. He was manager for John Drew, Ethel Barrymore, Maude Adams, and other celebrities. He perished on the liner 'Lusitania'.

(8) LESLIE CARTER (1862–1937)  
This green-eyed, red-haired spitfire ("One shade hotter than Titian," according to a contemporaneous review) gave sizzling performances in *Zaza* (1899) and *Du Barry* (1901). The expression "can't see" should be interpreted to mean Dolly fails to understand Leslie Carter's popularity.

(9) DUSE  
Eleonora Duse (1859–1924) was considered, along with Sarah Bernhardt, the greatest actress of her era. She appeared in plays by Ibsen, Maeterlinck, D'Annunzio and Sudermann. Some considered Duse a member of the verismo school whereas Bernhardt was more classical in style.

(10) I GUESS I'M BAD!  
Her and Michael Jackson! The slang had about the same meaning in the USA then as it does today. A person who was unbeatable in a particular field was formidable or "bad." [Quite the opposite of its

British meaning, unless one is under 21! -Ed.]

(11) THE LINE  
The "line" is the chorus line. Dolly is no longer in the chorus, which means she can ramble up and down the line (stage front). The "line" can also be a city street (or even a trolley [tram] line) and one rambling up and down that line might encounter boot blacks on the corner, as lyrics suggest.

(12) SHINE  
This word has several slang meanings. Here it means to scintillate or sparkle. One might yell to a pretty girl passing by, "Shine!" It also refers to a manipulative attempt to curry favour, as in "He tried to shine up to her." Finally, it was the cry of a bootblack drumming up business.

(13) MRS. BIXBY  
Mrs. Bixby of Brooklyn owned the famous Casino Theater, where Flordora had its original New York run. The theatre's subsequent history as a real estate investment is complex. It was engaged by the Sire brothers, theatrical speculators who sublet the Casino to producer Charles Lederer. Eventually lawsuits were filed and eviction notices were served.

(14) SHUBERT BROTHERS  
Lee Shubert (1873–1953), Sam Shubert (1876–1905), and Jacob Shubert (1878–1963) secured the Casino Theater for themselves during the litigious period mentioned in the note above. This was the launching pad for their fabulous careers. They produced a string of hits and managed to book other hit shows into the Casino. *Piff !! Paff !! Pouf !!!* was not a Shubert production but it played at the Casino. Mrs. Bixby was so pleased by the success of the Casino that she gave the Shubert brothers an extension on their lease.

(15) IRVING  
Sir Henry Irving (1838–1905) English Shakespearean actor-manager.

(16) IRVING PLACE  
This street, bordering New York's Greenwich Village and downtown, was named after Washington Irving, who had lived in the area. It was a lively street at night. Delmonico's Restaurant was on Irving, as was the popular ballroom Irving Hall and even Con's Saloon, which was fictionalized by the writer O'Henry as Kenae's in *The Last Blend* (O'Henry lived across the street).

(17) IRVING JONES  
This black and stuttering comedian and early ragtime vaudevilian was famous in the 1890s. He wrote the songs "I'm Living Easy," "Take Your Clothes and Go," and others. He never recorded.

(18) "NANCY BROWN"  
The song "Nancy Brown" was composed by Clifton Crawford in 1901 and was introduced by Marie Cahill, who recorded it for Victor in 1917 (the performance was never issued). Did Victor make an earlier recording of it? Columbia's 1904 catalogue lists the song on disc #856 but the singer is not identified — does anyone know who it is? Sequels and spin-offs are nothing new in show business. In 1904 Marie Cahill starred in a musical called Nancy Brown based on the song, and she interpolated Cole and Johnson's "Under The Bamboo Tree" into the score (in 1902 she had interpolated the song into Sally in Our Alley). Volume I of the Pearl set features Cahill singing "Under The Bamboo Tree." The score of Nancy Brown was by Henry Hadley, who later composed symphonies, overtures, songs, and even an opera for the Metropolitan Opera. He founded the San Francisco Symphony Orchestra.

(19) SHE TOOK A FLAT UPTOWN  
This has a double meaning. "Flat" [the British] refers to a housing unit but was also slang for a foolish person, or a sucker, which explains the next line.

(20) PULLMAN CAR  
George M. Pullman (1831–1897) designed the railway train carriage with the folding upper berth and extensible seat cushions that make a lower berth. He invented dining cars, chair cars, and vestibule cars. Great stage and opera stars often had their own Pullman Cars equipped with all the comforts of home. They were hotels on wheels. Is there possibly a double entendre in the line "Mr. Pullman couldn't stand her for a little bit?" Pullman might prefer a horizontal position with this former chorus girl.

(21) CORSE PAYTON  
The actor/manager Corse Payton (1867 - 1934) was known as "The World's Best Bad Actor." He toured with a company made up, for the most part, of family members although Dorothy and Lillian Gish toured with him at the onset of their careers. He produced over 300 plays.

\*\*\*\*\*

David Banks lives in Novato, California, USA. ©1995.



## From the 'fifties.

John W Booth

### Barbara Lyon

**B**arbara Bebe Lyon died at the Entertainment Artists Home at the age of 63 in the early part of July.

Although perhaps best known for her part in the long running radio comedy series 'Life With the Lyons', written by her mother, the ex-Hollywood actress Bebe Daniels and starring her father (equally ex-Hollywood) Ben Lyon, Barbara was a pleasant singer and after a test recording of "It might as well be spring", made many records for Columbia in the 1950s, two of which made the charts – *Stowaway/The Pendulum Song*, (DB3619) entered on 24 June 1955 to reach 12th place at its highest in an eight weeks stay; *Letter to a Soldier* (DB3685) fared less well 18 months later: four weeks in the charts and only reaching 27th place (from 21st December, 1956), being edged out by the emergence of Rock 'n' Roll stars such as Jerry Lee Lewis, Bill Haley (*Rock Around the Clock* was just released in the UK), and a string of Presley records, all providing a catalyst to popular music, much as the Beatles did in nearly a decade later.

Barbara when I saw her during the course of last year was far from the best of health, and walking with the aid of a zimmer frame was wont to castigate all and sundry for their short comings, and told risqué jokes often with a language that in earlier times would have made a sailor blush, although her earlier charm did not desert her totally and she was always happy to share a drink. She had been married twice, but before entering her retirement home, had been living alone in a flat. She did not dwell on the past, nor did she speak of her two marriages and divorces, she lived in the present, even if it was derelict. I cannot say I got to know her, I doubt if anyone had got that close in her later years.

She always pointed out that the character that she played in the family comedy series, alongside her brother Richard – now in Canada and whom I see also made at least one 78rpm record (Fontana H.206 *All my own/ Private eyes*), was much younger than she was herself, (a cruel irony given her appearance in later years) the role dropping about 10 to 15 years off her true age. This may have explained the lack of personal stardom that eluded her after *Life With the Lyons*, and the end of the decade.

Barbara had a pleasant singing voice, and extremely good looks of the girl next door type. The vehicle that made her, also broke her as she found it somewhat hard to avoid being thought of as any body other than the young daughter of Ben Lyon and Bebe Daniels-Lyon.

### Her releases were:

*Stowaway/The pendulum song*, (DB3619)

Yes, you are/I love to dance with you. (DB3633 or 45rpm SCM5186)

Hey there (*Pajama Game*) /I went to the village (DB3649)

Falling in love/Letter to a soldier (DB3865 or 45DB3865)

Whisper/Where you are (DB3691 or 45rpm SCM5207), [some copies of 78 titled "Where are you?"]

C'est la vie/Fire down below (DB3931 or 45rpm 45DB3931)

Thanks for the loan of a dream/Third finger, left hand. (DB4026 or 45rpm 45DB4026)

Red was the moon/Ring on a ribbon (DB4137 or 45DB4137)

and accompanied by the Ray Martin Orchestra:

Band of Gold/Such a day (So ein tag) (DB3725 or 45rpm SCM5232)

Jim; I'm just wild about Harry/Johnny is the boy for me; Bill. (Ep "My Four Friends" SEG7640)

The birds and the bees/Puppy love. (DB3786 or 45rpm SCM5276)

with *The Shepherd Boys*:

A heart without a sweetheart/Its better in the dark (DB3826 or 45rpm 45DB3826)

with *Ronnie Harris*:

Don' ring-a da bell/Da-dar (da-dar de-dee) (DB3749)

Perhaps not a prodigious output, and many of the songs were 'cover' versions, but many other artists during the five years covered would have been pleased with the contract - not to say the royalties, plus her own television series and public appearances.

### That Guinness commercial

Yes, it is used for another tv ad. - and I can't think for what, is it Fiat cars? But that annoying, cloying, amusing tune is 'Guaglione' from 1955. Thank goodness it's not the 'Pinky and Perky' style version of the Renato Carosone Quartetto (which was released here on French Columbia DPP42), otherwise every time the commercial is aired, I would probably be reduced to tears of laughter. As it is the tune goes round my head, and many more too I suspect. Well, you know what they say about a good tune! Oh, and by the way, if you don't know who Pinky and Perky were, then, as they say - you weren't there. Ah! how I do wish we could see those puppet pigs and their thick strings again performing their quasi-satirical versions of the latest (1950s) popular tunes.

### Rhythm & Blues

If only one musical form of significance had come out of the States in the 1950s, then R&B would have been it. Perhaps the 1950s recordings are only just being appreciated by a wider audience in this country now. In much the same way that Blues were studied in the late seventies and eighties, R&B has attracted the attentions of more younger learned gentlemen. Those of us who listened to R&B in the nineteen-fifties as children, (thanks to AFN, and some friendly American airmen at a nearby USAF base, who loaned us their precious US 45rpm records, or gave us their magazines from the PX.) knew a bit about it before the Rolling Stones, later on we also listened to Alexis Korner whenever he broadcast. However the names of the performers and the record labels they recorded on weren't available in any of the local record shops, (it was hard work just trying to get an Lp of Ellington's 'Diminuendo and crescendo in blue', and having achieved it, it remains a precious part of my collection to this day.) so I am pleased to see that Big Nickel Publications have just released volume 8: 1958 of *The History of Rhythm & Blues*. Progressing year by year through the decade. Starting at 1950 as a 'Special' each volume is numbered by the year (eg vol.1 covers 1951) and represents a compilation of monthly events, record releases, news stories and details about R&B in the States. If any of are interested I will check out avail-



ability, cost per volume is quoted at \$19.95 plus \$10.00 air mail.

### Danny Purches

Watching a film on tv the other night about the life of Rock'n'Roll star Jerry Lee Lewis, reminded me that the British manager for that infamous "Child Bride" tour was one Kenneth Pitt. Pitt it was who discovered young gypsy boy singer Danny Purches on Albermarle Street, Soho, or so the story goes. The version peddled in the music press of 1954, has it that the young boy sang through a megaphone, accompanied by an accordionist and a one-legged friend strutting around on a 'peg-leg' collecting the fruits of his busking. The choice of Albermarle Street was apparently deliberate, for it was there that band leader Ted Heath had his offices and rehearsal rooms, and that was whom the Romany had targeted for his discovery. True or not it certainly makes a good story, and I don't know if either Pitt or Purches is still alive to verify the tale after all these years.

What is certain is that Danny Purches, real name Daniel Puccessi, had none of the material and monetary values that plague the rest of us. Akin to legendary guitarist Django Rheinhardt, Danny had no selfish concept of his earnings and shared them freely with his, every enlarging, family of brothers, sisters, cousins et al., something that seems to have alarmed Ken Pitt.

It was the Romany gypsy background that appealed to the public and press. Publicity photographs of the time show a handsome youth, stripped to the waist, posed like a fashion model with extra padding in the crotch area, all this before the dawn of *Cosmopolitan*!

As was usual in those days, an agency signing was crucial for success and the national tours of the variety theatres, this was achieved with the Foster Agency and bookings on the Moss Empires circuit. His stage act emphasised the Gypsy background with a romantic setting of a traditional horse drawn 'caravan', camp fire and red neckerchief. Romantic to the Nth degree and recalling stage acts of some of the pre-war (non-Romany) singers. This then lead to a recording contract with Columbia, under the aegis of Ray Martin and Norrie Paramor. The signing of this contract was 'puffed' in the *Daily Mirror* as "Gypsy Boy Signs £10,000 Recording Contract". An unlikely sum from EMI in those days, perhaps the *Daily Mirror*'s reporter couldn't stop his finger tapping away on the zero key of his typewriter! One penny (1d.) royalties, or even 7/8ths of a penny, and £500 may have been nearer the mark.

As I recalled earlier, Danny's wealth was as far as he was concerned, his family's wealth. Disputes ensued with his manager and eventually the Fosters Agency dropped the young singer with the romantic aura. The chief charge levelled against him seems to have been what was called 'unprofessional conduct' - usually a euphemism for having the temerity to do what we (the management) do (and being caught at it), and not doing what we tell you to do. The "crime"? ... drinking 'front of house'!

The future had seemed assured for Danny Purces in 1955, certainly most of the musical press were confident enough about him, although in those days the press (with the possible exception of a certain Sunday paper) were more often likely to (mis)-report the better side of the music business. The most sensational thing that one columnist wrote in a music weekly was that "

"..... he wears an earring." Not quite the style of today's tabloid press.

Danny changed his career direction, or had it changed for him, marrying Patricia Mackell one half of a girl duo The Mackell Sisters, he turned to cabaret and clubs for his stage; the theatres were closing anyway. Shortly afterwards he retired from the business.

### 78-s on Columbia:

Mama/Just one more time. DB3626 (45 SCM5183)

A rusty old halo/Tomorrow. DB3604

Golden Earrings/There's always a first time. DB3673

We all need love/Guilty Kisses. DB3748

All of which, except DB3626, were deleted on 31 January 1958.

You don't know me/You can't run away from it. DB3860 (45 DB3860)

He/The Shrine on the second floor (from film "Expresso Bongo") DB4129 (and 45 DB4129), deleted 31 January 1960.

### Parlophone

As you will see from the above artists profiles, and these two only represented a few of the many signed for Parlophone, most of the 'hits' date from the later half of the decade. The reasons are many, Musicians Union agreements with record companies such as Parlophone. The arrival in the mid-fifties of a second (ITV) television channel throughout the London and Midlands areas, run by British impresarios, the growth of influence by the Artists' Managers, and a more proactive management style by some of the newer arrivals who were not content—or not able—to simply work from a desk in the West End of London, tapping reserves of bookings with the members of their own family who were theatre owners. These are, admittedly generalizations, but for Parlophone Records, being part of EMI from the time of the merger in 1931, had not meant equal status within the group. Steadily running a slimmer and slimmer catalogue, the loss of its US masters in 1948/9 did nothing to help against its comparative decline to HMV and Columbia.

### Shining Knight

Enter the shining knight : Sir Joseph Lockwood; as head of EMI, and an astute businessman, he had perceived that promoting popular music would earn far more money (and with a faster turnover) for the group than would classical recordings, where the overheads had become much higher than ever before. Parlophone was the 'home' of George Martin who had assumed the "A&R" mantle after the retirement of the legendary Oscar Preuss. One thing that he shared with his predecessor was a zany sense of humour, and this was to show in the number of comedy recordings made by Parlophone in the 1950-s and 1960-s.

It is to Sir Joseph that we owe a debt, because without his decision to promote 'pop' music and put the Parlophone producers on an equal status to the HMV and Columbia 'classical' producers, none of the small band of British artists who recorded at Abbey Road would have survived, nor would have the comedy. It had already been suggested in some quarters that, with the retirement of Oscar Preuss, Parlophone as a label in the UK market be dropped.

If that suggestion had reached implementation, the consequences for British (and World) popular music a decade later would have been far reaching. No Parlophone, no George Martin, ... no Beatles (at least not at Abbey Road)?

JWB.



# Notes

## "On The Air"

There are many small museums that carry material of interest to the readers of this magazine. One such is the **Broadcasting Museum** hidden away on the historic Chester Rows, only a few yards away from the beautiful city centre of Chester. From the atmospheric Vintage Sound Shop, where dance band music plays from the gleaming mahogany gramophones and bakelite radios. The museum covers most aspects of sound and tv broadcasting. With exhibits as diverse as phonographs to pocket colour televisions. There are also things to buy, fully restored working vintage radio or gramophones, or have your own set or machine repaired on the premises.

Wheel chair access is available. The museum is at 42 Bridge Street Row, Chester, there is an admission charge, but that was not to hand when this was put to press. Telephone or Fax contact is (01244) 348468. Times of opening are given as April to December 10.00 - 17.00 (Mon-Sat), 11.00 - 16.30 (Sundays). Winter months (January to March) the museum is only open Tuesdays through to Saturdays from 10.00 - 17.00.

## "D'une onde a l'autre"

Another, similar, small museum is to be found in France, at *Musée de la Radio et du phonographe* in the Dordogne region at Route du Chateau de Val, Lanobre.

Open from 1st April to 15th October between 14.00 and 18.00, also in July and August from 10.00 to 12.00 every day. If you wish to extend your horizons somewhat, you can also take a one hour (20km) trip by boat from the Chateau de Val along the Dordogne. Details from 56 66 37 90. Guided tours of the museum take just one hour.

## The John McCormack Society of America

"Upon the occasion of the 50th anniversary of the death of the

great tenor John McCormack, the John McCormack Society of America is re-organizing and re-vitalizing itself for the future.

This organization will be comprised of older members of the society as well as newer additions from across the globe. The Society now, as in the past, will be dedicated to the memory, and the preservation of that memory, of one of the finest singers ever to live.

If enough interest can be generated, a Society newsletter will be issued periodically. Correspondence will be nurtured. Members will be actively encouraged and solicited for articles, questions, and reminiscences."

If you are interested, please send your name, address and phone number to Neil Corning, Corresponding Secretary, John McCormack Society of America, 17 Diane Road, Peabody MA 01960. USA. (Not to *TMR*, but please mention this magazine in your reply) Mr Corning promises that you will be contacted when sufficient interest has been generated to launch a newsletter.

## The Comedian Harmonists (TMR 89)

In the last issue of *TMR* preceding the discography by Alain Délot and Marc Monneraye we featured a photograph of The Comedian Harmonists with Josephine Baker. Due to an oversight this photograph was not properly credited to Disques Chansophone, it was taken from the booklet with Chansophone CD 108, *Joséphine Baker 1933-1937*.

## Copyright Law

Nostalgia publishing will take a bit of a knock if proposals are adopted that would increase the present period of expiry from 50 years to 75 years. The re-issue market, which is a lucrative business at present, would probably be constrained to 'popular' re-issues rather than also meeting the needs of collectors. Similarly visual copyrights will mean that magazines such as this one could well have to restrict any reproductions of material to that last published 76 years or more ago.

Certainly, as creative people, we have no complaint as to the basis of copyright laws, and welcome a harmonization of laws. However we are mindful of the

fact that some countries apply copyright laws with more vigour than others.

If laws are to be harmonized then please also could we have harmonization of the application of the laws.

## Vintage light music

We have been asked to point out that a series of vintage light music cassettes, (with a content similar to the ILD CD series *Les Joyaux de la Musique* imported from France by *TMR*) advertised in some other collectors' magazines, are not the products of *The Vintage Light Music Society* who also produce a series of cassettes of vintage light music.

Readers attention is drawn to the six CDs which are still available from *TMR*, now at a cost of £13.99 each plus 75p post and packing per order in the UK (for full details including track listings —see the preceeding two issues of *TMR*). The price increase of these popular CDs reflects the exchange rates now prevailing against the Pound Sterling.

## VJM's JAZZ AND BLUES MART

If your tastes run to Jazz, Blues and Hot Dance, you should be reading VJM's Jazz & Blues Mart. Published quarterly, it is the world's leading jazz and blues trading magazine, with each 100 plus pages issue crammed with literally thousands of 78's, LP's, CD's, books and memorabilia for sale or auction by leading collectors and dealers worldwide.

Add to that features by leading researchers, plus record and book reviews and our famed 'free wants' section, and you'll wonder how you ever lived without it!

£16 for four issues (UK)  
£18 by Air to Europe  
£1 for a sample copy

VJM's Jazz & Blues Mart  
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England



## Reviews

The first part of these reviews should have appeared in the last issue of *TMR*. Regrettably they were omitted. Our apologies to all, especially our friends in Sweden.

THE ARCHIVET FOR LJUD OCH BILD of Sweden continues to document the recordings made in that country. In our issue no. 83 (p.2441) we reviewed the discography of Carl Jularbo and its accompanying cassette of his work. We have now received CD ACD 93113 from the Archivet of recordings by accordionist Jularbo with his various groups between 1913 and 1960. It plays for 75 minutes with 26 tunes. Some are the same as on the cassette - but it is not merely adding ten more tunes in this compilation. It is excellently transferred. We have no idea why some of the tunes on the cassette are not on the CD. However, it remains a fine testimony to Carl Jularbo who was one of the primary accordionists in Sweden.

Ruben Nilson was born on 7th February, 1893 and was the lyricist, and oft times lyricist and composer, for 133 songs. The book, "Ruben Nilson 100 Ar" by Kurt G. Tragardh of 95 pages gives a brief biographical note only because other publications have covered this more fully. It lists alphabetically Nilson's songs with details of the recordings of them by various artists. Nilson was a guitarist. Other sections list the composers of the music of the songs (including Nilson). Then there is an index of the artists who recorded them. The "Fonogram-nummerregister" lists the record numbers on which Nilson's songs were released. The music and lyrics of sixteen songs are given at the end. ISBN 91-88468-00-3

### Monica Zetterlund

Carl Magnus Palm and Thomas Winberg have compiled a discography of Monica Zetterlund. It opens with a list of articles and books in which she was mentioned. The Discography lists her recordings from 1958 to 1991 in all forms: 78 rpm shellac, EP, LP, "Floppydisk", cassette and CD, occupying 85 pages, showing month and year of recording. A

listing shows us the names of artists/musicians with whom she recorded. Each title is given in an alphabetical listing with its "cross - reference number" which takes us straight to the song in the discographical listing. Finally there is a listing of record numbers upon which the song appeared. ISBN 91-88468-01-1

Both of these are excellently produced in "paperback" sized 16 x 24 cm. and are thoroughly recommended if this is your line of interest. Available from Arkivet for Ljud och bild, Box 27890, 115 93 Stockholm, Sweden.

The Swedish Sound Archive puts all other sound archives to shame !!

### World Music : The Rough Guide

Rough Guide series, Penguin, 1994, 720pp. ISBN 1-85828-017-6 UK £14.99 (USA \$19.95)

Though most of this compendium is devoted to music too modern for the specialized nature of this magazine, the sections on Greek rembetika, Flamenco, fado, tango and Klezmer have some useful historical information which might make it worthwhile for readers to borrow it from their public library, or get their local library to stock it in the reference section.

P Mayer

### The Encyclopedia of Vaudeville

This volume landed on my desk almost by accident, I had not expected a copy from the source from which it came, but that is another story. However this book is a gem for the researcher and collector alike. If you have any recordings by 'unknown' American artists who may have had any connection with American vaudeville, then this book has most likely got an essay and a (USA) bibliography on their career. Arranged in alphabetical order it mainly concerns itself with American artists and the theatres they appeared in, the 'bookers', terms used for various genre of acts and virtually anything connected with vaudeville. There are too essays on non-American performers who played the States. I am not in a position to check the accu-

racy of everything contained in its 600 plus pages, but those items that I have been able to cross check from other sources, certainly prove it to be correct.

Compiled by Anthony Slide for Greenwood Press, he has the distinction of authoring or editing more than fifty books on the history of popular (US) entertainment. His background is unimpeachable having served as Associate Archivist of the American Film Institute and resident historian of the Academy of Motion Picture Arts and Sciences. The British contributions come mainly from Mander-Mitcheson, and are similarly of good proof.

As a record collector I would just liked to have seen a few more references to whether or not an artist was a recording artist. It would be impracticable to contain any discographical information, just a mention of the existence of recordings, and films for that matter, would have been appreciated.

Although aimed primarily at the American market, it is soon to be available in the UK, from Greenwood Press Ltd., London. Price to be advised (\$60.00 in USA, and available from Kurt Nauck, Spring, Texas, USA). Recommended, for those with deep pockets. JWB. ISBN 0-313-28027-4

### Le velo en chansons (1927 - 1950)

Readers who took a close interest in Marc Monneraye's discographical listing of last year (*TMR No.86*) *Tour de France*, should be pleased to know that a CD, based largely on his research for this magazine, has been released in France. Compiled by Radio France - Radio Bleue, it provides 70 minutes of entertainment centred around the world of cycling, and cycle racing. If your own interests do not extend as far as pushing the pedals round, watching for the *le maillot jaune* (yellow jersey), or even pausing for the *peloton*; fear not for this compilation will soon have you delighted with its unusual and lively selection. I say that because it is not comprised of the normal artists with the usual recordings, albeit the performers contained in this CD were (and still are) popular with the French.

Frédo Gardoni, from 1934 and 1937; Jane Chacun from 1947; Fred Adison in 1939; Ah yes there is monsieur Tino Rossi with one track from 1937 (*Doux secret d'amour*); Maurice Alexander with his 1939 recording of *Le Chevaliers de la route* and a delightful close harmony duet



by Les soeurs Étienne *Faire le tour de France* recorded in 1950.

It is not often that one can write a review having heard and enjoyed (nearly all) the tracks many times before, but this is one of them for myself. Marc Monneraye presented me with a private cassette as a New Year present for 1994, containing many of the tracks that later found their way onto this CD. By a somewhat circuitous route, rather akin to a Pyrenean stage of the *Tour de France*, the compilation was heard by m. Michel Goslin of Radio France and the end result is now available for all to hear.

To hear themed music of the "golden age" of French popular music that probably didn't get across the channel until January 1994, I — unashamedly partisan in this case — recommend this CD to you.

If these were British dance bands you would all be raving about this disc, prove me wrong and listen to the music of pre-war French bands, most of these tracks have a good confident beat, foxtrots, quick tempo marches — with more than a hint of hot flavouring, and not in the least bit like a military march — from the list in TMR.86 are featured items 1, 2, 3 (another version), 4, 8, 9, 10, 15, 16 (another version), 17, 22 (another version), 29, 30, 31, 32 adding up to 70 minutes of music (and short speech track about reporting the tour in the 1930s). There is an illustrated 28 page booklet with full discographical information and 9 pages of English text titled *The singing bicycle* written by our own Ralph Harvey, who helped facilitate the cogs to go round. JWB

*'Le vélo en chansons, 1927-1950'. 211731 HMCD 83, Compacts Radio France. 75786 Paris Cedex 16. [Distribution by Harmonia Mudi does not extend to UK, we are informed by H.M. London. TMR is investigating UK distribution.]*

### Paris Eternel

Just as the last stage of the *Tour de France* concludes along the boulevard Champs Elysée, so we progress to Paris for this the twelfth offering from EMI in their Continental Collection series. The title is not new, having been used for a 12 tracks LP in 1965, but this CD is not the same product. Then as now the

man writing the sleeve notes/booklet was Ralph Harvey. We have praised other compilations from this series in the past, but may have had some slight reservations, often not quoted, about some track or another, but realize that commercial pressures often dictate a result not entirely to the liking of the purist collector, or production of the booklets has not been good. However I have to admit that this compilation is probably the best yet to emerge from EMI. The standard of re-mastering is better than previous issues.

There is no *Je ne regret rien*, but there is *Enfin l'printemps* from Piaf. Josephine Baker? *oui!* but with *Douce France*. Chevalier is here of course, singing *Fleur de Paris* and *Ça C'est passé un dimanche au bord*. Marie Dubas, Georges Ulman, Trenet, Elyane Embrun — *Dimanche prochain*. *Paris au mois de septembre* from Danielle Darrieux.

The popular, prolific recorder but sadly neglected accordionist Maurice Alexander is represented with a recording from December 1943, *Ah! Le petit vin blanc*. Originally Columbia DF 2979. And in the booklet we have readable notes (both for interest, as usual from Ralph, but also legibility, which has not always been the case with some of EMI's output.)

Historically the earliest recording dates from 1932, *Le doux caboulot*, by Marie Dubas (Odeon catalogue 166.553) the latest from 1961 by Danielle Darrieux. Intriguingly the musette style of track 14 is a rarity, *Tirol-Java-accordion* played by accordionist Deprince, is untraced discographically, I quote from the notes:

...the matrix number OLA3109 suggests it was recorded in Paris during the early months of 1939 and released on V.S.M. (H.M.V.) - K series. this track is pressed from a Hayes pressing, for export, from shortly before or shortly after World War Two under the catalogue number MH1. the title is not listed in a card index of eight hundred recordings of Adolphe Deprince in the possession of leading French discographer, Gerard Roig."

If you haven't yet purchased one of EMI's Continental Collection CDs, or if you are accustomed to hearing all the old favourites over and over again, you should buy this

one, it will please all those *Radio Bleue* fans in southern England. JWB  
*Paris Eternel*, EMI 7 2438 322452 4.

### Berliner Gramophone Records: American Issues, 1892-1900

AUTHOR: PAUL CHAROSH

When I learned by phone about the publication of Paul Charosh's book listing known Berliner titles and takes, I posted an item on the Internet announcing the news. Turning on my computer the next day, I found a message (or "email") from a Londoner asking where one can buy the book in Europe. Also, Martin Fisher of Tennessee had listed for me his Berliners. Discs of the 1890s, so crude by today's standards, were being discussed by collectors using the exciting technology of the 1990s.

Paul Charosh's new book is a wonderful achievement. I am almost tempted to say this is a collaborative project since many collectors provided information that makes this listing so complete, which is evidence that when the collecting community pools together resources, the results can be very impressive.

Charosh over the years contacted individual collectors and asked questions about their Berliners — that is, if collectors did not first contact him. If some people with substantial Berliner collections never learned about this Berliner project years ago, it is not due to lack of advertising. Publications like New Amberola Graphic regularly announced Charosh's project. Perhaps some titles and takes were overlooked because a few collectors chose to be silent about their rare discs, which is understandable. But Charosh was so systematic and professional in his years of research that I would be surprised if he missed many large Berliner collections.

Charosh writes, using third person, "The compiler believes that this represents approximately seventy percent of those [catalogue numbers] assigned." Collectors should now consult the book, which is so well organized that looking up items is simple (you may look items up by number, title or artist), and report to Charosh any titles and takes not already included



in this book. But nobody needs to wait for a revised edition since this is already an outstanding work. Charosh's years of research and the many long-distance phone calls have paid off.

In his Introduction, Charosh says, "For those with broader scholarly concerns, these discs are ... valuable sources of information about American culture" (xiii). What is true for the discs is true for this very book, which can sit comfortably on the shelf of American history buffs. I can think of few better ways to understand the America of the 1890s—its values, its preoccupations, its prejudices—than to study song titles marketed a century ago. (I hope that in 100 years anthropologists will not generalize about us after studying only the songs of Michael Jackson, Madonna, and 2 Live Crew.) [Who? -Ed.]

Music scholars should study the many titles listed by Charosh if merely to understand popular taste during this critical decade during which important musical genres took shape. As many Berliner titles remind us, the 1890s saw the beginning of ragtime.

Ragtime scholars need this book. Anticipating that some will seek a Scott Joplin piano piece or a proto-typical piano rag, Charosh states in his Introduction, "The compiler has found no recordings devoted to piano ragtime."

What was not recorded should interest us as much as what was recorded. Charosh mentions that "Daisy Bell" is missing, which reminded me to search for my own favourites. I found no Berliner recordings of "When You and I Were Young, Maggie" and "Silver Threads Among the Gold." These two songs may have suffered the fate of "After the Ball" (recorded only twice on Berliner) and "Daisy Bell"—they were already out of vogue by 1895.

Charosh's introductory essay, "On The Gramophone," offers so many interesting insights—like the fact that no piano ragtime is known—that I regret this section is only seven pages. Charosh was in a special position to give many more pages of rich analysis. He leaves it to readers and book reviewers, I suppose, to study entries and make further comments.

The first use of "ragtime" on a Berliner disc appears to be a Vess Ossman recording dated August

19, 1897: "Rag Time Medley." The fact that it is a medley confirms that various ragtime numbers had achieved popularity by 1897. Some books erroneously cite Scott Joplin's "Maple Leaf Rag" (copyrighted on September 18, 1899, according to David Jasen's *Recorded Ragtime*) as the beginning of this new music.

The other side of the ragtime coin is that the 1890s was the heyday of the "coon" song. However much this genre makes some people uncomfortable—and however much scholars stress differences—"ragtime" and "coon song" appeared synonymous a century ago. Notice that Arthur Collins in one session in January, 1900 first recorded "You're Talking Ragtime" (composed by the Beaumont Sisters—how many sister teams composed ragtime a century ago?) and then cut "I Don't Allow No Coons to Hurt My Feelings." Ragtime, coon song—careful distinctions were not made then.

Although Arthur Collins recorded many "coon" songs for Berliner, including two songs written by Bert Williams and George Walker, Arthur Collins was not pigeon-holed as a "coon" singer. Titles from 1900 indicating Collins' versatility include "On The Road to Mandalay" (this was too early for the Oley Speaks version), "The Mick Who Threw the Brick," and "My Girl's an Hawaiian Maiden." This last title is one of the first times "Hawaiian" appears on a record—John Terrell recorded "My Honolulu Lady," #1924, a year earlier. I was surprised to find Arthur Collins singing "The Blue and the Gray," a song associated with Richard Jose in the late '90s. William F. Hooley, no less versatile than Collins, was entrusted with the famous *Hamlet* soliloquy as well as Christ's "Sermon on the Mount"!

I assume "Ragtime Dance," recorded as a banjo duet in December of 1899 (#0815), is not the famous Scott Joplin tune, which was not copyrighted until 1903 though it was actually performed as early as November 1899. Although Charosh adds useful notes for some titles, he is silent on most. Of course, he could not listen to every Berliner in the various record collections scattered in the USA.

I am struck by how many female artists sang into the Berliner horn. These female pioneers go unrecognized today—Helen Jennings

(a.k.a. Helen Jenynge—later known as Edith Helena), Laura Libra, Virginia Powell Goodwin, Edna Florence, Dorothy Yale, Grace McCulloch, Florence Hayward, Maud Foster, many more. Female artists on Berliner are nearly always singers though instrumentalists include Marie McNeil on cornet and the members of the Ladies Brass Quartet of Boston Fadettes. Ada Rehan recites Shakespeare.

Female singers tend to sing light opera or sentimental parlour songs. There was no Ada Jones among Berliner female artists specializing in comic songs.

Most of these female artists recorded for Berliner exclusively, with only a few recording beyond 1900, in contrast to the many male vocalists who went to Victor when Emile Berliner was forced by an injunction to stop making discs. These male singers include Arthur Collins, Joseph Natus, S.H. Dudley, Albert Campbell, Will F. Denny, Emilio Francisco (Emilio De Gogorza), Henry Macdonough, William F. Hooley, J.W. Meyers, Roger Harding, Edward Favor and many more.

Perhaps we can only speculate at this late date why more females who sang for Berliner did not make Victor discs (two of them did) and why many males did. In any case, the Berliner company employed many female singers, the Victor company none at first (aside from Edna Florence recording for Victor in October of 1900)—the contrast is startling. Mina Hickman, who deserves more recognition as a female pioneer, began recording in April of 1901. She did not make Berliners.

Alice Neilson was a Berliner female vocalist who had a recording career beyond the 1890s. Here the famous soprano's name is given as Alice Neilson, even in Charosh's own note about the Alice Neilson Double Quartet: "Miss Neilson does not sing on this record." Is how the name appears on Berliner discs? Perhaps a further note should clarify this.

With so many female singers making Berliner discs, I cannot understand why baritone J.W. Myers recorded "I Dreamt I Dwelt in Marble Halls," the popular aria from Balfe's *The Bohemian Girl*. Myers does not make it to the second verse, which identifies the singer as a maiden rejecting "knights upon bended knee." At that same recording session held on



December 14, 1898, Myers also sang "The Last Rose of Summer," one of the few male singers on record to cover this song ordinarily sung by sopranos.

Jean Moeremans, who began recording for Berliner in November of 1897, appears to be the first to record solo saxophone on disc. A few African American artists recorded for Berliner, and though George Johnson will already be known to many who buy this book, forgotten artists include Thomas Craig ("the Colored Basso" —two selections) and the banjo team Sam Cousins and Ed De Moss. Charosh should stress the significance of such artists in his Introduction. The book establishes that George Gaskin was one busy singer, with John Terrell, S.H. Dudley, and Dan Quinn nearly as busy. I find that John Terrell recorded some of the most interesting titles of the 1890s. Consider three selections given consecutive catalogue numbers:

**1882** "Murphy's Gramophone" (recorded October 19, 1898); **1883** "What Right Has He On Broadway" (recorded August 1898); **1884** "Take Your Clothes and Go" (recorded August 1898).

Each song covers a topic that I want to know more about —the gramophone in 1898, Broadway in 1898, squabbles between the sexes in 1898 (whose clothes? are they on or off?). It would be fun to think that a copy of each title sits in some collection in America, but Charosh states in his Introduction that "no surviving copies are known" of "After the Ball," so we have to assume other titles listed here have not survived. Does Charosh know about "After the Ball" from a catalogue? What year? In fact, both issue 83 of *Antique Phonograph Monthly* and Mike Sherman's *The Collector's Guide To Victor Records* duplicate the 1894 Berliner catalogue that lists "After the Ball," so it is understandable that Charosh did not include this page of Berliner titles. But perhaps he should have established the date in his Introduction. In several ways he could have been more forthcoming.

I am surprised by how much opera was recorded in the 1890s on disc. When an American station broadcast a documentary on the life of Victor's first vice-president, Leon Douglass, I was dismayed to hear Caruso cited as the first to record opera. Charosh's book can

be cited when you need to dispel other myths regarding early opera recordings.

Early Berliner recordings of operatic selections do not necessarily offer great performances. No opera stars recorded for Berliner even though important stage celebrities and famous orators recorded. Charosh states, "Berliner, like Edison and those connected with the Columbia Graphophone, was still years away from attracting the likes of Patti and others ..." This implies that Berliner eventually attracted someone of Patti's stature —not so. Ferruccio Giannini deserves recognition for his pioneering work but his operatic performances are not outstanding. Some readers today may conclude that Berliner's most distinctive operatic talent was Emilio De Gogorza, who recorded as Signore Francisco. Hindsight may be a factor here since collectors know De Gogorza went on to make superb recordings for Victor.

Many titles convince me that more Berliner discs need to be reissued on compact disc. The U.S. Marine Band recorded "Hot Stuff" on September 19, 1899 — what a title! This was followed in 1900 with Vess Ossman recording "Hot Stuff Patrol." The versatile Vess Ossman recorded "Smokey Mokes" as #0611 and immediately followed that with the overture to Rossini's *William Tell* (#0612) on banjo! Three other discs I would love to hear are "Hold Dem Philippines," sung by Arthur Collins (#0917), "Gay Coney Island" (#1457), and "A Foot Ball Game" (#691).

This book meets very high standards. I am sad to think that the price (\$75) will scare away many potential readers. The book has no flaws to speak of though I have suggestions if Charosh revises the book. Although the ten photographs supplied are very clear and impressive (Berliners are difficult to photograph), they seem arbitrarily selected and arranged. Why two Dan Quinn titles? There are helpful comments about the photos in the introductory text, but actual captions should be provided so readers know at a glance what is significant about each of the shown discs or what variations are worth noticing. A photo of Emile Berliner or of a Berliner machine could have been included. (For excellent integration of text and visuals, few books in the

field match Mike Sherman's *The Collector's Guide To Victor Records*, which also has an excellent chapter on Berliners.)

Still, we must be thankful these ten photographs are included given the fact that Greenwood Press often excludes visuals. In the Introduction Charosh refers to "an early advertising booklet [showing] a hand-cranked machine operated by a little girl." I wish this item —at least a page or two —had been duplicated.

Surprisingly, Charosh never addresses the issue of speeds. Berliners do not play at 78 RPM, going as low as 57 R.P.M. and as high as 71 or 72. I realize the focus of the book is discographic, but since this may be the only Berliner book to be published in our lifetime (the last one was published in 1926 —the biography *Emile Berliner: Maker of the Microphone*), a few extras would have been welcomed in what is nonetheless an excellent book.

Tim Gracyk

**Berliner Gramophone Records: American Issues, 1892–1900**  
**Greenwood Press** [no ISBN quoted] can be ordered from Allen Koenigsberg (502 East 17th St, Brooklyn NY 11226) or Kurt Nauck (6323 Inway Dr, Spring TX 77389—3643). *Just as soon as TMR can get details from Greenwood Press offices in London we will let you know of the UK availability and price.* —ED.

## A Clutch of CDs by Ernie Bayly

**ANN ZIEGLER & WEBSTER BOOTH.** This compilation from EMI by favourite "Sweethearts of song" aptly titled 'Love's old sweet song' (one of the songs included) finds the duetists mainly singing songs from well-known musical shows, some of which went on to film versions. The recordings were made between October, 1939, and January, 1951, though the majority are from the 1940's. Of course there are two medleys from Lehar's shows. From America are songs by Romberg including "Wanting you", "Deep in my heart", "Will you remember?". "I'll see you again" from "Bitter Sweet" is possibly Coward's loveliest melody. His contemporary, Ivor Novello is recalled with "We'll gather lilacs". From earlier composers are "On wings of song"



(Mendelssohn arr. Doris Arnold), while Schubert's music is in "The golden song" and "The flower" as used in "Lilac Time". I saw the film *The wicked lady* but had quite forgotten "Love steals your heart" (Stranks, May).

The singers had both served an apprenticeship in concert parties and similar fine training grounds before winning more lucrative positions. They married in 1938 but for a while continued individual careers, then with the outbreak of World War II began touring as duetists in theatres and in concerts for the armed forces. The marriage lasted until Webster Booth's death in 1984.

This is an excellent and wide-ranging reminder of charming 'Light' duetists, playing for almost 76 minutes. Well transferred, but on my equipment lacks a little treble response on some tunes. Perhaps a fault of the original recording. EB.

EMI CDGO 2057 and 8 28434 2

**THE VICTORY BANDS.** Woolworths stores in Britain sold seven-inch discs made by the Crystalate Manufacturing Co. They had yellow labels with a drawing of Nelson's ship "Victory" as the main design. For a few years these little records were sold at 6d. each and were far from being children's playthings.

They contained all sorts of music. This compilation features light orchestral music. The chief recording engineer was the veteran William Ditcham. The aural evidence suggests that the tunes here were recorded in various studios... possibly some were taken on portable equipment away from the main studio because there is a variety of quality and tone.

The music is performed by Petersen's Band - "Yoiks", a hunting medley, George Cathie's Orchestra "Kindergarten Polka", "Tangier Tango", "Marche aux flambeaux", "Old country dance" and "1812 Finale" as examples. The Irish Guards under Captain Hassell contribute the "Turkish Patrol" (Michaelis). "Morgenblatter" (Strauss II) is an early performance by Mantovani. Harry McQuilty's Orchestra plays a "Country Dance No.1" (a well-known air whose name I cannot recall as I write), "Cuckoo Gallop" and "Irish jigs".

Jay Wilbur (who became music director for Crystalate) has "Xylo nights". "Bajaderentanz" (A. Rubinstein) is played by Simon Wurm's orchestra.

This is a very brave re-issue bringing us a souvenir of the little label that was popular in its day to its reasonable price and to the very wide repertoire covered. Often there was a different artist for each side.

There are 32 pieces with a total playing time of 79 minutes of delightful light music - but not of the highest quality, though very acceptable to collectors of, or those with knowledge and understanding of, 78 rpm records. In this light it is recommended.

The excellent notes give us details of the leaders of the orchestras, together with matrix numbers, catalogue numbers and the recording dates plus some other relevant facts. -EB.

Symposium CD 1160

**IRISH CREAM, THE GREAT SINGERS OF IRELAND 1913 - 1955.** Yes, John McCormack is included - singing "Where the River Shannon flows", "The green bushes", "Terence's farewell to Kathleen" and "The Kerry dance". There is a total of forty - four songs in this two - CD collection sung, mostly, by 'non operatic' artists who nevertheless have fine voices and can impart feelings to their material. Margaret Burke-Sheridan brings us "When he who adores thee", "Believe me if all those endearing young charms" and "Down by the sally Gardens".

Delia Murphy was widely known, especially by "The spinning wheel" and "If I were a blackbird" but we also have "The Enniskillen Dragoons" as a duet with Michael O'Higgins. Her unfortunate sister with violin and piano accompaniment gives us "The dacent Irish boy". Barbara Mullen is included with "The Garten Mother's lullaby". It is surprising to hear her sing "Ma curly-headed baby" in an Irish collection.

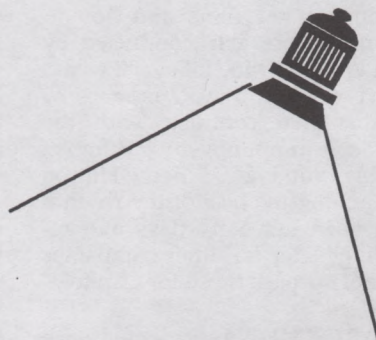
(Anyone of any nationality may sing any song of course.) It is charmingly done.

Typically Irish songs are sung by Michael O'Higgins - "The bare brown bog", "Kitty me love will you marry me?", "The streams of Bundody", James McCafferty - "Molly Brannigan", "Open the

door softly", "The Donovans". Sean Mooney brings some humour in "Are you there Moriarty?" I'm pleased to hear "She moved through the fair" by Robert Irwin. There is much in this set for those who enjoy good songs in a lighter vein, to whom it is highly recommended. It is rounded out with a selection "Melodies from the Four Provinces" played on accordion by Albert Healy and "The banks of the Suir" played by Pipe Major Nelius O'Cronin from a rare 78rpm recording. All material here began life at that speed. Excellent sleeve notes on singers and composers were researched by Liam Breen with background information by Nicholas Carolan.

However, I quarrel with some of the artwork, which makes it difficult for me with perfect sight to read some of the notes. What chance have those with poor sight? Art designers can be inconsiderate. -EB

EMI 2 - CD set CDGO 2067 and 8 32657 2 (Cassette TCGO 2067)



## SPOTLIGHT ON CAPITOL

While there are still people around who remember artists of thirty plus years ago and who have money to spend upon home entertainment, Capitol records (a part of EMI now, you will recall) is hastening to re-issue recordings by singers of the later days of 78s and the early days of Lps (mono and stereo). It is very pleasant to hear these artists again as they were in their younger days even though some still perform today with failing voices.

The series falls under the generic title of "Great Ladies/Great Gentlemen of song", with the particular sub - title of "Spotlight on... .. name of artist. Each has excellent notes by Joseph Laredo.

Numerous of the songs included began life as 78rpm discs.



To date ten have been issued in Britain but it seems that twenty-four have been released in USA. Wayne Watkins is the director of the project with Bob Norberg undertaking the digital remastering. Because Capitol began using tape recording early in its life with new style microphones, excellent recordings exist to provide first class reproduction on these CDs of singers from our youth when quite a number of us listened to American Forces Network military radio stations very late in the evenings.

**BETTY HUTTON**, whose life took a sad turn later, was known as "America's number one Jitterbug" but did not always sing in the manic style of "His rocking horse ran away", as shown by her first Capitol success "It had to be you" (1944) or "(Where are you?) Now that I need you" (1949). There are seventeen songs here recorded between 1944 and 1949, of which eight came from Frank Loesser. All of the songs were featured in various of her films and accompaniments are ably conducted by Paul Weston or Joe Lilley. "I wish I didn't love you so" is a slow number that contrasts with the boogie - jump novelty "Rumble, rumble, rumble". Betty Hutton was among the best of the rhythm singers in her early days and recordings later for other companies did not surpass these for Capitol.

**MEL TORME** is represented with his Capitol recordings of 1949 - 1951 though his big time had begun with Chico Marx and recording with the Mel-Tones in 1944. Collaborations with Artie Shaw were highly rewarding and after coming under the management of Carlos Gastel, His recordings for Capitol began in 1949, from which year we have nine songs. Among them are "Careless Hands", "Oh you beautiful doll", and "Do do do" (previously unreleased).

Perhaps the best accompaniment arrangements are those by Pete Rugolo like "Blue Moon", "Bewitched" or "Skylark". In 1951 came some recordings with Mel Torme at the piano with his trio by whom two previously unreleased items "I love each move you make" and "Heart and soul" are now included. There is a total of eighteen songs.

**KEELY SMITH**, whose performance I just missed in Las Vegas in 1992, is the third in the series with twenty songs from 1957 - 58. After a series of talent spots and coincidences she began singing with Louis Prima who she later married. The decline of the 'Big Band Era' left them lacking engagements at times, but they became big favourites in Las Vegas - of which Capitol heard and soon gave them a contract.

For these recordings she is accompanied by orchestras under Nelson Riddle and Billy May. The selection opens with the significant "It's Magic", and includes numerous old favourites as "Someone to watch over me", "Lullaby of the leaves", "On the sunny side of the street", "Sweet and Lovely". She allowed herself to be guided by the Capitol executives for the choice of songs for her first Lp except for "I wish you love" which she chose herself and which became her theme song. After some years bringing up her two daughters she returned to the 'club circuit' as a solo artist - especially to Las Vegas where her career really took off.

**BOB MANNING**, began singing with his father when he was three in the synagogue in Philadelphia where his father was cantor. An accident caused him to abandon sport and his attention wandered to listening to band singers on the radio, and after graduating through local bands was successful to join Ziggy Elman's band which enabled him to record for MGM. That band collapsed, bringing Manning a struggling period until a 'demo' of "The Nearness of you" was accepted by Capitol. Recorded in January, 1953, with the Monty Kelly orchestra, it is one in this set.

Most of these songs are with Kelly including old favourites such as "These foolish things", "That old feeling", "It's easy to remember", and Ray Noble's "The very thought of you", all of which are in slow tempo - as are all of the 18 songs in this collection. This is the failing of the CD: the slow procession becomes tedious.

**BOBBY DARIN** was his assumed name and he came to prominence when one of his compositions was noticed by George Scheck, the manager of Connie Francis, which resulted in some recordings for

Decca and then Atlantic. Working from the influence of various singers, he was at one time called a 'musical chameleon'. He did some film and club work and his powerful version of 'Mack the Knife' (not included here) brought immediate attention on to him - and the road to Capitol. Excellent band arrangements by Billy May accompany thirteen of the eighteen songs. These were recorded in 1962. The collection contains five previously unreleased songs - "Standing on the corner", "Just in time", "You made me love you", "I got rhythm" and "I'm sitting in top of the World".

Darin sings in a somewhat declamatory style, at times seeming that he is throwing the song away. However, "There's a rainbow around my shoulder" rocks at a slightly slower speed than the Jolson version. For me the best tune of the disc is "Fly me to the moon" in a very slow tempo. Sadly, Darin died when only 37 years old.

**DINAH SHORE** always wanted to be a singer, but was unsuccessful when auditioning for several of the leading 'big bands'. A brief theatre appearance with Leo Reisman led to some recording with Xavier Cugat and then a contract with Bluebird (78rpm) records. In 1940 she began a regular spot on Eddie Cantor's radio broadcasts. She was an "American Forces Sweetheart" during World War II, during which she appeared in films. Between 1959 and 1961 she recorded for Capitol accompanied variously by Andre Previn, Red Norvo, Nelson Riddle and Dick Reynolds.

Although she had several lively and rumbustious numbers, all here are slow and gentle, which is the failing of the collection. We have well known songs, well - sung, such as "It had to be you", "Somebody loves me", "I'm old fashioned", "Sleepy time gal", but somehow I feel weary at the end of the CD !!! perhaps there is a lack of real emotional involvement by Miss Shore in the songs.

**VIC DAMONE** wanted a career as a singer, so began work as an usher at New York's famous Paramount Theater in order to hear the top singers of the day. Then he had a winning appearance on Arthur Godfrey's Talent Scouts radio programme. Comedian Milton Berle



happened to be present, arranged for him an engagement at the "La Martinique" Manhattan night spot and his career never looked back.

Recordings for Mercury and Columbia were very successful but his few films were not to his taste and so were not hits. His love still in singing for records brought him to Capitol when Frank Sinatra was leaving. Although his stay at Capitol 1961 to 1964 might not have been the most celebrated period of his career, I find his CD the most pleasing of the 'Spotlight' set to date. His voice is 'natural' and light—and always correctly placed on the note (!). Billy May's orchestra accompanies for such as "Laura" "Diane", "Ebb Tide" and "Hawaiian Wedding Song". (A great favourite of mine. Had I married the ceremony would have to have been in one of those Islands. I've holidayed on Oahu !!). Jack Marshall provides accompaniments for "There! I've said it again", "Change Partners", "Let's face the music and dance".

**NANCY WILSON** lived around Columbus, Ohio, and by the age of fifteen was singing in clubs there and was seen on television. Her road went to New York where she appeared with jazz groups led by George Shearing and Cannonball Adderley. She made a 'demo' tape which was liked at Capitol and led to twenty nine of her Lp records being big sellers. The songs here were recorded 1959 — 1967 with various orchestral accompaniments. After a romping start with "What a little moonlight can do", the pace slows down so that most of the songs are dragged along with certain notes sustained in a trumpet like dirge which, many times, becomes constricted in the throat and harsh. There are some good songs here, but they are wrecked. If you like Miss Wilson's work so be it. However, for me this is the worst - sounding of the 'Spotlights' sent to me.

**JUNE CHRISTY** endured the separation of her parents and by the age of 13 was singing with Bill Oetzel's dance band for 'society' dances around greater Chicago. After school years were over she joined Boyd Raeburn's progressive band. In 1945 she replaced Anita O'Day with Stan Kenton's great organization which had profound effects upon her career. She had arrangements provided by Pete

Rugolo and she met and married his tenor saxophonist Bob Cooper. The partnership lasted until June's death over forty years later. She left Stan Kenton to become a solo singer.

Her style is like a popular vocalist with an empathy for the jazz repertoire. The songs here were recorded between 1951 and 1962; but mostly during the 1950's. The accompanying orchestras are led mostly by Pete Rugolo and Bob Cooper. There is a wide variety of material from the very slow version of "Bewitched", medium tempo "They can't take that away from me", "Until the real thing comes along" (Previously unreleased), "I'll take romance", to the bluesy "When the sun comes out". "How long has this been going on?" has a fine piano solo accompaniment by Stan Kenton, in slow tempo. "When you wish upon a star" with Joe Castro's quartet is delicately done. I like Miss Christy's style in the main but am occasionally discomforted by harsh vibratoless sounds that creep in. There are eighteen songs in this collection.

**PEGGY LEE.** How this singer adopted her professional name is told differently in various places. The death of her mother when she was four years old brought her a harsh existence in North Dakota. When fourteen she began singing with a local band, thence to Fargo (a bigger town), an unsuccessful venture to Los Angeles, with Will Osborne's band, etc. until she was heard by Benny Goodman. Then her career 'took off'. After leaving Goodman she recorded hits for Capitol. Had a contretemps with that firm and went to Decca, eventually returning to Capitol in 1958 after writing lyrics and supplying voices for Walt Disney's cartoon "*Lady and the Tramp*".

The 18 songs here are taken from the second stay with Capitol and are with various orchestras. Included is the famous "Fever" that previously was only on a 45rpm EP. "Deep Purple" with orchestra conducted by Quincy Jones was previously unreleased for some unknown reason.

Peggy Lee's voice is tuneful and always on the note. The selection contains 'old standards' like "I've got the world on a string", "When a woman loves a man", "I'm just wild about Harry", "The folk who

live on the hill" ‡. Of more modern songs are "The best is yet to come" and "I wanna be around". Peggy Lee's style is somewhat hushed and intimate making this a very pleasant reissue. Her variety makes this the best ladies' CD in the set so far.

‡(This title is usually written as "Folks" which is bad English because folk is already plural.)

**CHET BAKER.** This CD is not in the Spotlight series but appears at the same time featuring a soloist. Today, Baker is remembered as an innovative trumpeter but on 9th. December, 1957, he recorded an Lp for 'World Pacific' (now part of the Capitol - EMI empire), with guitar and bass, featuring himself as vocalist and almost no trumpet. This was a mistake. Every song is interpreted as slowly as it could be without actually coming to a halt, and is boring. It is also a mistake to issue it now.

#### CATALOGUE NUMBERS AND PLAYING TIMES FOR THE ABOVE CAPITOL CDs

Betty Hutton	7 89942 2	51 mins
Mel Torme	7 89941 2	51 mins
Keely Smith	7 80327 2	61 mins
Bob Manning	7 88940 2	53 mins
Bobby Darin	8 28512 2	50 mins
Dinah Shore	8 28514 2	56 mins
Vic Damone	8 28513 2	46 mins
Nancy Wilson	8 28515 2	55 mins
June Christy	8 28535 2	57 mins
Peggy Lee	8 28533 2	49 mins

and

Chet Baker 8 31676 2 39 mins  
One notices that Capitol is NOT among those giving generous playing times!!

Though not in the actual 'Spotlight' series, the spirit of the next two is the same... "*Capitol's Great Gentlemen of Song*" Vol 1: "*Hooray for Love*", Vol 2: "*Pennies from Heaven*". Although these are available separately they are best considered together.

There are forty songs by twenty-five singers. I'm pleased to say that the British Matt Monro's two songs, "Let's face the music and dance" and "I get along without you very well", stand up splendidly besides all the Americans who make up most of the remainder. All those in the 'Spotlight' series are here. A few of the songs are the same, but mostly those here are different. Also, various of the singers will not be in that series.



I have had some pleasant surprises. When I saw that Johnny Mercer would sing "Moon faced, starry eyed" written by Langston Hughes to music by Kurt Weill and accompanied by Benny Goodman's Orchestra, I did not expect it to be so good. Frank Sinatra sings "In the wee small hours" and "I've got the World on a string" with Nelson Riddle's Orchestra. Australia is represented by Frank Ifield in a delightful arrangement of "Stardust". Count Basie's Orchestra is heard with Tony Bennett - "I guess I'll have to change my plan" and "With plenty of money and you"; with Joe Williams - "Every day I have the blues"; with Billy Eckstine - "I want a little girl". Al Martino has the delightful Harry Warren tune "An affair to remember". Nat 'King' Cole sings "There will never be another you" and closes vol.1 With "That's all". (Mr Cole will have his own 'Spotlight' CD shortly.) Sammy Davis and Lou Rawls appear singing "You are my lucky star" and "Stormy weather", respectively.

I wonder why Louis Prima is considered to be a singer !! Each CD has a fine booklet listing songs, composers, lyricists, accompaniments, recording dates and photographs of the singers. I recommend both of these to those who enjoy songs of the 1940s -50s -early 60s.

**Capitol - Vol 1. CDP 8 31774 2. Vol 2. CDP 8 31775 2**

(There are two similar CDs of 'The Great Ladies of Song' but we've no review copies.)

**HIGH SOCIETY.** After all these years this is now released on CD. It has taken from the film soundtrack featuring Bing Crosby, Grace Kelly, Frank Sinatra and company - starring Celeste Holm, John Lund, Louis Calhern, Sidney Blackmer with Louis Armstrong and his band. Because Crosby, Kelly, and Armstrong recorded their songs at Capitol during January and February, 1956, I go so far as to suggest that these constituted the sound to which they mimed before the cameras.

Some of these songs were released on all three speeds (78, 45, & 33.1/3 rpm). I seem to recall that (in Britain at least) "Did you evah?" was different on one of the speeds. (Who can tell me?). The selection opens with the overture, then we

have "High Society calypso", "Little one", "Who wants to be a millionaire?", "True Love", "You're sensational", "I love you Samantha", "Now you has jazz", "Mind if I make love to you?".

This CD Plays for only 32½ minutes. Although "Mind if I make love to you?" is the last song in the film, it is unsuitable as a conclusion to a CD. I do not recall if there was music after that. Did the credits go up the screen in silence? It would have been appropriate to have orchestral sounds to conclude the CD properly. It would sound better with a reprise of the overture, if the was no other music. **Capitol CDP 7 93787 2 3744 256**

### *Two from Frank Sinatra*

**FRANK SINATRA SINGS RODGERS AND HART.** Here we have 17 songs from those masters. Using a strong magnifying glass I see that the selections were recorded between 1953 and 1961 (mostly in the 50's). The compilation is arranged by Brad Benedict and remastered by Bob Norberg - as were the 'Spotlights'. The notes by Pete Welding, setting the songs in context, but being in so microscopic type I shall have to visit a photocopying machine which enlarges before I shall be able to read them properly.

Lesser singers than Frank have performed 'Songbooks' by various songsmiths so it is most appropriate that we now have one of him singing Rodgers and Hart. Among the familiar are "Lover", "The Lady is a tramp", "My funny valentine", "There's a small hotel", "I didn't know what time it was". Lesser known songs (to me at least) are "Wait till you see her", "Little girl blue" and "Glad to be unhappy".

I like "Spring is here" which may have revealed Lorenz Hart's own state of depression when he wrote the lyric. I do not have a discography of Sinatra so do not know if he recorded more songs by Rodgers & Hart that could have extended the playing time beyond the meagre 51 minutes. **CAPITOL CD 7 80323 2**

**FRANK SINATRA SINGS JOHNNY MERCER.** This CD brings us 15 songs from one of those who helped form Capitol records, was a recording artist and

who appeared in films. The original dates of composition of the songs spans from the 1930's, through to when Sinatra recorded them between 1953 and 1960. One of the earliest songs is "Jeepers Creepers" which was sung to a horse in a Marx Brothers film - a strange origin to what is now considered a jaunty love song.

It is clear that the compilers of this CD do NOT know the meaning of the word ballad. It has nothing to do with the way a piece of music is presented. Despite that "Day in, day out" is slow as is the dramatic "Laura". "Something's gotta give", swings as does the swinging version (!) of "Day in, day out". "That old black magic" rocks gently. A flute is well featured in the accompaniment to "Fools rush in"; "P.S. I love you" is with a lovely string sextet (?) and flute. "When the world was young", "Autumn leaves" and "Dream" are all presented gently with strings predominating.

The orchestras are conducted by differing men. Using my trusty magnifying glass I discovered that the excellent notes are by Pete Welding. Equally small print on dark blue is used on the back cover in an attempt to keep recording dates and conductors' names secret; (as it is on the Rodgers and Hart compilation).

Musically both are excellent Sinatra. I find that inexplicably I have a slight preference for the Johnny Mercer set. Playing time is just over 50 minutes on **Capitol CD 7 80326 2** -EB.

*No comment!, from October 1946*

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- 2: **THE PHONOGRAM** - reprint of 3 extremely rare magazines of 1893 (London) £2.85
- 3: Edison Bell **WINNER RECORDS**. Revised edition by Karlo Adrian and Arthur Badrock. £8.00
- 4: **STERLING CYLINDERS** Complete listing by Sydney H Carter, with Frank Andrews. £5.00
- 5: **CLARION CYLINDERS & DISCS; EBONOID CYLINDERS & DISCS**. Complete lists by Sydney H Carter. £4.50
- 6: **BLUE AMBEROL CYLINDERS**. The complete output listed numerically by Sydney H. Carter. £8.00

- 7: **EDISON BELL**. Various lists in one package giving most brown and black wax cylinders. £7.75
- 8: **BILLY WILLIAMS** Complete listing of cylinders and discs by E Bayly and F Andrews, plus rare photos. £6.25
- 9: **DOMINION RECORDS** Complete listing by Arthur Badrock £3.50
- 11: **THE STORY OF NIPPER** and the HMV PAINTING; by Leonard Petts £4.50
- 12: **The 1890 CONVENTION OF LOCAL PHONO COMPANIES (USA)**, in perspective by R Wile. £3.50

*All the above titles available from:*

Ernie Bayly, 19 Glendale Road, Bournemouth,  
BH6 4JA (all prices include postage).695



# Birmingham International Record Bazaar

at the National Motor Cycle Museum,  
by the junction of M42 and A45.

## 29th October 1995

**Entry - £2.50 from 10am  
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*This is the BIG 78s bazaar out side of  
London, luxury surroundings, easy access,  
no stairs, free carpark, restaurant and bar.  
Visit the motorcycle museum afterwards.*

Within 1 mile of British Rail (Birmingham  
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*details from:*

**Derek Spruce, 9a Silverdale Road, Bushey,  
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The Nostalgia Record Fair  
in the  
Grandstand Lounge  
**WIMBLEDON STADIUM**  
Plough Lane, London, SW17,

## Sundays September 10th November 12th

**Early preview from  
9.30am - £2.50**

**General admission from  
11.30am - £1.00**

Licensed bar and light refreshments  
(see our entry in the Diary column of  
this magazine for more details)

## **FAIRFIELD HALLS CROYDON**

**AUTUMN 1995  
RECORD, GRAMOPHONE &  
TALKING MACHINE FAIR**

## Sunday 24th September 1995

**Pre-admission (9.30am - 11.30am) £2.50  
Normal admission - £1.00**

Ample parking - bar - restaurant and a warm  
friendly atmosphere

For further details of stalls etc. please contact  
01732 863955 or 0181 660-0407

*or write to*

Fairfield Record Fair, 'Forest Lodge', Chartwell,  
Westerham, Kent, TN16 1PS

### **Talking Machine Review Book List**

we also have other items not listed, for sale at  
the various bazaars

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labels illustrated incl some full colour "A best seller" £28.00

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Count John McCormack Discography  
by Brian Fawcett Johnson (issue TMR 74) 60pp. £4.00  
USA readers must order this item from A Koeningsberg.

Claude Dampier, Mrs Gibson and Me  
Billie Carlye autobiography. p/b illus. photos. 116pp £1.50

World Records Listing E. Walker, A Badrock and Frank Andrews,  
incl. Featherflex, Vocalion LPs 71pp £3.00

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HMV BD Listing by Michael Smith 160pp p/b £12.00

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**TALKING MACHINE REVIEW**  
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